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HISTORICAL NOTES

TO THE

Lyra Germanica.

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HISTORICAL NOTES

TO THE

Lyra Germanica:

CONTAINING BRIEF MEMOIRS OF THE AUTHORS OF THE HYMNS THEREIN TRANSLATED, AND NOTICES OF REMARKABLE OCCASIONS ON WHICH SOME OF THEM, OR ANY OF THEIR VERSES, HAVE BEEN USED.

WITH NOTICES OF OTHER GERMAN HYMN-WRITERS REPRESENTED IN OTHER ENGLISH COLLECTIONS.

COMPILED AND TRANSLATED FROM AUTHENTIC GERMAN SOURCES

BY

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LONDON:

LONGMAN, GREEN, LONGMAN, ROBERTS, & GREEN.

1865.

3147. d. 135*

TO

CATHERINE WINKWORTH,

THE HIGHLY GIFTED AND MERITORIOUS TRANSLATOR

OF GERMAN HYMNS,

TO WHOM THE PROTESTANT CHURCHES OF ENGLAND

AND GERMANY ARE GREATLY INDEBTED,

THESE NOTES

ARE, BY HER KIND PERMISSION,

RESPECTFULLY AND GRATEFULLY DEDICATED

BY

THE COMPILER.

PREFACE.

THE writer of this present work, who can truly say that "from a child" he has loved the hymns of his country, has often experienced a delightful surprise on meeting with them here, in the land of his adoption, naturalized by beautiful translations, and sung to their old familiar tunes in church or chapel, or at some large gathering or festival. He ventures, therefore, now to offer this little volume as a humble tribute of joyful and grateful acknowledgment, not from an individual alone, but from the Evangelical Church of Germany, to those who have so faithfully transplanted her hymns, and made them bloom with fresh beauty and fragrance in other gardens beyond their native soil.

In compiling this work two objects have been

kept in view, one of a devotional, and the other of a historical nature. The thought occurred, on finding so many beautiful German hymns translated into English, and the translations so widely spread and adopted, that it might afford additional pleasure and profit to all who peruse them, if they knew more of their authors, and were made acquainted with some interesting facts and incidents regarding the composition and use of a great number of these hymns. At the same time it was thought that a work attempting this task should not give a mere abstract and systematical sketch of German hymnology; but, to render it at once more life-like and popular, it should take the form of a companion volume to one of the existing collections of German hymns translated into English. Among these, the Lyra Germanica, by Catherine Winkworth, is, if a German may judge, not only the greatest favourite with the public, but decidedly the best, especially for private devotion, since it contains both the best hymns and the best renderings. Upon this collection, therefore, the present volume is based, following exactly its order of hymns, and giving under each hymn (or nearly each*) such

* Those hymns of the Lyra Germanica, the authors of which have been previously noticed in this volume, and about

information about its author, composition, and use as could be ascertained, and brought within a brief space; in this way, it is hoped, with God's blessing, the profitable perusal of those hymns will be materially assisted, and they themselves still more endeared to the minds of their readers.

On the other hand, it seemed desirable to extend the historical interest of these Notes beyond the limits of one collection, however excellent; and, therefore, the compiler has also undertaken to refer, under the respective hymns of the Lyra Germanica, to different versions of the same where extant, and to additional hymns of the same authors which may be found in other English collections; and an appendix has been added, in which those German hymn-writers are briefly noticed who are not represented in the Lyra Germanica, but some of whose hymns have been made accessible to English readers through other sources.

It may not be out of place in these prefatory remarks to give a brief account of what may be called the German translation movement in the hymnology of England. It first sprang up about

which no remarkable incidents are known, will not be found enumerated here; the index will show where a brief memoir of the author may be found.

the middle of the last century, when Count Zinzendorf (see p. 107) and A. G. Spangenberg (see p. 205) came over to England, and a branch of the Moravian Church was established in this country. The two brothers, John and Charles Wesley, as is well known, were then for a time intimately connected with the Moravians, and they were the first English poets who translated some of the finest old German hymns (see pp. 10, 29, 34, 115, 325), which have been so thoroughly adopted that many persons are not aware of their German origin. But besides these, the Moravians in England soon began to translate many of the hymns contained in the German Moravian Hymn Book: it is true, these translations were for the most part very bad, mere doggerel, but in later editions they were somewhat improved, especially in the last, which was published about twenty years ago, and revised by James Montgomery, the well-known hymn-writer, who was for a long time a member of the English Moravian Church. This hymn book, which contains about 1,000 translations from the German, is often referred to in these notes, under the abridged title of the United Brethren's Hymn Book.*

* Its full title is, "Liturgy and Hymns for the Use of the Protestant Church of the United Brethren: a New and Revised Edition. London: Mallalieu and Co., 97, Hatton Garden."

But in more recent times, when the study of the German language and literature became much more common than before, a new impulse was given to the translation of German hymns. In 1841, Miss Frances Elizabeth Cox published a small volume of "Sacred Hymns from the German" (London: W. Pickering), with the German and English text in parallel columns; two of her translations, "Jesus lives! no longer now," by Gellert (see these Notes, p. 250), and "Oh, let him whose sorrow" (by Oswald, p. 319), have found wide acceptance, though her volume itself seems little known to the general public.* She was followed by the Rev. Arthur Tozer Russell, who, in 1851, published a volume of "Psalms and Hymns, partly Original, partly Selected, for the Use of the Church of England" (Cambridge: Deighton), consisting chiefly of hymns and paraphrases from the German, which, however, do not seem to have become really popular: yet they undoubtedly deserve notice, as they not

* While these Notes were in the press, a second edition, revised and enlarged, of Miss Cox's "Hymns from the German," has just been published (London: Rivingtons), too late, however, to be made use of for this present volume; the quotations must, therefore, be understood to refer to the first edition. A short notice at the end of the Appendix is all that it was possible to add in reference to this new edition.

only include some of the best of the old German hymns, but the versions themselves are generally bold and spirited, though perhaps not sufficiently English in tone. In 1854, Mr. Massie's excellent translation of Luther's Spiritual Songs (London: Hatchard and Co.) made their appearance, and, in 1855, the First Series of the Lyra Germanica, by Catherine Winkworth (London: Longman and Co.), which rapidly went through several editions, and was followed, in 1858, by the Second Series. Almost contemporaneously with it appeared the "Hymns from the Land of Luther" (Edinburgh: Kennedy), published originally in four series (the first in 1854), and lately (1862) in one volume. From the last-named edition frequent quotations are made in these Notes; and for the owners of the former edition the headings of the respective hymns have always been added, by which they may easily be found in the index of each series. This work, which contains very good translations, and has a wide circulation, occupies a somewhat different field from the Lyra Germanica, dealing mostly with hymns of a more modern and less congregational cast, and representing several writers whose names do not appear in the Lyra Germanica. In 1863 and 1864, Mr. Massie published the "Lyra Do-

mestica" (Longmans), First and Second Series, containing chiefly the hymns of Spitta and a few others. But one of the most important works in this line has been quite recently brought out, viz. the beautiful Chorale Book for England (Longmans: 1863), containing many of the hymns of the Lyra Germanica (partly remodelled), with seventy-two others, newly translated by Miss C. Winkworth, together with the fine old tunes to the same, edited by Professor William Sterndale Bennett and Mr. Otto Goldschmidt; these hymns have all been noticed in the present volume under their respective authors.

Besides these collections, however, which are devoted exclusively, or at least chiefly, to German hymns, an almost overwhelming number of English hymn books have appeared of late, both for public and private devotion, in the Established Church and among Dissenters, which contain a considerable portion of translations from the German, occasionally new, but for the most part taken from the above-named collections, particularly the Lyra Germanica. It would be impossible to notice all these; but two or three of the most important hymn books of late years—which enjoy the widest circulation — cannot be omitted: these are, the

"Hymns Ancient and Modern" (London: Novello, first published in 1861), with accompanying tunes, containing about eleven hymns from the German, and many German tunes; and the Rev. W. Mercer's "Church Psalter and Hymn Book" (London: Nisbet and Co., a new and improved edition, 1861), which contains a very large number of German hymns and tunes. "The Book of Praise," by Sir Roundell Palmer (London: Macmillan and Co., 1863), also gives a few translations from the German; and so does the New Congregational Hymn Book (London: Jackson and Walford), which is likewise occasionally referred to in these Notes. Some other German hymns may, of course, be translated in less generally known works or periodicals, which are not noticed here; but on the whole, it is confidently hoped, this volume will be found a complete guide to all the principal German hymns introduced into English hymn books, so that, if only the name of the author is known and referred to in the index of this work, some information will in most cases be obtained.

The sources from which this information has been drawn are fully authentic and trustworthy. Besides the brief biographical notices at the end of Bunsen's "Versuch eines allgemeinen Gesang und

Gebetbuchs" (published 1833, and now out of print), and of Albert Knapp's "Liederschatz" (Stuttgart, 1850), Koch's excellent work on German hymnology* has been principally used, by the kind permission of its revered author, Dean Koch, of Würtemberg, who has personally expressed to the compiler of these Notes his great gratification at seeing the lives of our noblest German hymn-writers and the histories of our finest hymns introduced to English readers. Wackernagel's beautiful editions of the hymns of Luther, Gerhardt, and John Heermann; and, for the more modern hymn-writers, the valuable work of Kraus, "Geistliche Lieder des neunzehnten Jahrhunderts" (Darmstadt, 1863), have also been consulted. Some of the incidents with regard to the use of several hymns may appear unauthenticated; but they will always be found fully authenticated in the original work from which they have been drawn.

The best thanks of the compiler are due to Miss C. Winkworth, without whose kind and material aid he would have been unable to make acquaintance with all the various channels through which the hymns of Germany are now accessible to

* Geschichte des Kirchenlieds und Kirchengesangs, von E. E. Koch. Stuttgart, 1852. Four volumes.

English readers; in the matter of style, also, he is greatly obliged to this lady, and to some other friends who have kindly assisted him. Still he has to crave the indulgence and forbearance of his readers, begging them always to remember that the book is not written by an Englishman, nor is it intended for an exhibition of elegance of style, but that it aims only at the simplicity, accuracy, and usefulness of "Historical Notes."

London: *March* 1865.

HISTORICAL NOTES

TO THE

Lyra Germanica.

FIRST SERIES.

FIRST SUNDAY IN ADVENT.

O watchman, will the night of sin.
Hüter, wird die Nacht der Sünden.

THIS hymn was composed about the year 1697 by the pious *Dr. Christian Frederic Richter*, for his morning devotion, on the words Isa. xxi. 11: "Watchman, what of the night?" Richter was born in 1676; he studied medicine, and subsequently divinity at Halle; and in 1699 became medical adviser to Augustus Hermann Franke's well-known orphan houses in that town. It was there he discovered a remarkable medicine (prepared from gold), which proved so efficacious in many cases, that its sale soon extended over Europe and other parts of the world. The large profits arising from it Richter, however, gave entirely to

the orphan houses. He was a remarkably plain, simple man, bent only on doing good; he began early to compose hymns (in his twentieth year), and when only thirty-five years of age, on the 5th October, 1711, was taken home. He left 23 hymns, full of spiritual thoughts, and showing a deeply contemplative Christian mind. Another hymn by Richter is to be found in the Lyra Germanica, First Series, p. 238: "God! whom I as love have known;" and four more are translated in other collections, viz. in A. T. Russell's Psalms and Hymns, No. 196; in the United Brethren's Hymn Book, Nos. 387, 521; and in Massie's Lyra Domestica, Second Series, p. 117.

SECOND SUNDAY IN ADVENT.

Awake, thou careless world, awake! *
Wach' auf, wach' auf du sich're Welt.

BY *John Rist*, who was born on the 8th March, 1607, in Ottensee, near Hamburg, and was destined from his birth by his father to follow his profession as a clergyman. When a boy he began to compose hymns, for, as the preface to the Lyra Germanica (vol. i. p. xi.) mentions, he suffered much in his youth from mental conflicts respecting election, in which he derived great comfort from the 91st psalm, and this led him to compose psalms and hymns himself. Having finished his studies, he became minister at Wedel near Hamburg, where he laboured faithfully until his death. His pious zeal and poetical talents made him known far and wide, and brought him many honours and distinctions; he became Poet Laureate to the German Emperor, and was, by him, even raised to nobility. Some of his best hymns were composed on a hill near his village; many, however, were, as he used to say himself, "pressed out of him by the dear cross" in the time of war,

* See also The Chorale Book, No. 27; and for other versions of the same hymn, see F. E. Cox's Sacred Hymns, p. 3, and A. T. Russell's Psalms and Hymns, No. 39.

hunger, and pestilence. He died at 60 years of age, on the 31st August, 1667. His hymns number 658, of which, however, as may be supposed, all are not equally good: for he composed many merely for the sake of composing. This hymn dates about the year 1651, and besides it there are six others given in the Lyra Germanica, three in the First and three in the Second Series:

All ye Gentile lands awake, I. p. 30. (The Chorale Book, No. 38.)

Follow me, in me ye live, I. p. 190.

Praise and thanks to Thee be sung, I. p. 207. (The Chorale Book, No. 85.)

Arise, the kingdom is at hand, II. p. 4. (The Chorale Book, No. 22.)

Sink not yet, my soul, to slumber, II. p. 78. (The Chorale Book, No. 167.)

O living Bread from heaven, II. p. 103. (The Chorale Book, No. 94.)

The Chorale Book contains also three more, Nos. 54 (for another version of which see the United Brethren's Hymn Book, No. 150), 94, 172; and in A. T. Russell's Psalms and Hymns five more are given, Nos. 55, 78, 159, 160, 258.

THIRD SUNDAY IN ADVENT.

How shall I meet thee? *
Wie soll ich dich empfangen.

THIS is one of the oldest and most beautiful hymns of *Paul Gerhardt*, composed during the Thirty Years' War, or soon after its conclusion; it was published as early as 1653, in the Berlin hymn book. Gerhardt (born 1606, at Graefenhaenichen, in Saxony) fully experienced all the sufferings of that period. His studentship being coincident with it, he had to wait till 1651 before he could obtain a charge. He first became pastor in a small village, Mittenwalde, where he married; subsequently, in 1657, he was called to Berlin to St. Nicholas' Church, and soon became known and esteemed through his beautiful hymns. In 1666, however, the very year in which the first collection of his hymns was published, he was unexpectedly deposed from his spiritual office; the reason being, that he belonged to the strictly Lutheran school, and was opposed to the Reformed party, as well as to that which desired the union of

* The Chorale Book, No. 21. For other versions of this hymn, see A. T. Russell's Psalms and Hymns, No. 36; The United Brethren's Hymn Book, No. 33; Massie's Lyra Domestica, Second Series, p. 93.

the Lutheran and Reformed Churches. To the latter party Gerhardt's sovereign, the Great Prince Elector of Brandenburg, himself belonged, who, therefore, regarded him with very little favour. The Prince required all Lutheran clergymen in his dominions to sign a declaration, that they would abstain from all public opposition to the doctrines of the Reformed party. Gerhardt, though he had never in the pulpit assailed them, refused his signature for conscience sake, because he would not be limited in his freedom of preaching the truth, and was at once deprived of his office. On this being announced to him, he said, nothing daunted: "This is only a small Berlin affliction; but I am also willing and ready to seal with my blood the evangelical truth, and like my namesake, St. Paul, to offer my neck to the sword." At the news of his removal the good people in Berlin were deeply grieved, for they esteemed him as their dearest and most celebrated preacher. They appealed in his favour to the magistrate, and the magistrate to the Prince Elector himself: but at first in vain. It was not till some time afterwards, through still higher influence, that the Prince Elector was moved to reinstate him in his office, which was done on the 9th January, 1667. Gerhardt was, however, officially informed that the Prince expected him no less to obey his commands, although he had not signed the declaration. This lay heavily on Gerhardt's tender conscience, and he openly and sincerely expressed his conscientious feelings in

addresses to the magistrate and to the Elector, who, in consequence, nominated another to Gerhardt's charge. Just at this critical time great family afflictions also befell him. In 1666 he lost one of his sons, which led him to compose that beautiful hymn,—

"Thou'rt mine—yes, still thou art mine own"

(Lyra Germ., Second Series, p. 123), and on the 5th March, 1668, just at the time when he had no employment, and was living almost on the charity of his friends, he was bereaved of his dear wife, who left him one only son, six years old; she died while, by her own request, one of her husband's hymns was being read to her. In the same year, however, he was comforted, and his heart filled with praise, by being called to Lübben (in Saxony), where he became Archdeacon. Here he laboured faithfully for seven years, but amid much affliction from wicked people, who slandered and troubled him, in the midst of which—though, as one of his contemporaries said, his heavy trials might have induced him rather to cry than to sing—he composed some of his finest hymns: thus consoling himself and many others. He died, weary and aged, on the 7th June, 1676, having previously given a most beautiful dying charge to his only son, in which he exhorted him to remain stedfast in his faith. A verse of his own was on his dying lips, the eighth verse of the hymn "Wherefore should I grieve and pine,"—

Him (*i. e.* the Christian man) no
Death has power to kill,
But from many a dreaded ill
Bears his spirit safe away:
Shuts the door of bitter woes,
Opens yon bright path that glows
With the light of perfect day.
(Lyra Germ. II. p. 199.)

His portrait, in the church at Lübben, bears the inscription: "Theologus in cribro Satanæ versatus," *i. e.* A divine sifted in Satan's sieve. He left 123 hymns, of which more than thirty are almost classical in style, and are patterns of hymns for all times. With him culminated, indeed (see preface to the Lyra Germ. I. p. 13), the elder school of German sacred poetry, a school distinguished by its depth and simplicity. Next to Luther, Paul Gerhardt was the greatest and most popular hymn writer, and was emphatically the people's poet; his hymns, combining great strength with childlike simplicity, and, being both deeply solemn and touching, have taken the greatest hold on the hearts of the people. Many mothers have recommended them to their sons: Schiller's mother nourished with them the youthful mind of her son, who became particularly fond of Gerhardt's evening hymn, "Now all the woods are sleeping" (Lyra Germ. I. p. 228). More of Paul Gerhardt's hymns are translated in the Lyra Germanica than of any other author; they are twenty-three in number, and include, besides the above Advent hymn, ten in the

First, and twelve in the Second Series. They are as follow:—

FIRST SERIES.

Thee, O Immanuel, we praise, p. 24. (The Chorale Book, 35; The United Brethren's Hymn Book, 45.)

Ah wounded Head! must Thou, p. 80. (See the notes to this hymn.)

Cometh sunshine after rain, p. 100. (The Chorale Book, No. 4.)

Come to Thy temple here on earth, p. 113. (The Chorale Book, No. 71.)

If God be on my side, p. 131. (See the notes to it.)

Go forth, my heart, and seek delight, p. 137. (See the notes to it.)

Be thou content; be still before, p. 157.

Shall I not sing praise to Thee, p. 202. (See the notes to it.)

The golden sunbeams, p. 216. (W. Mercer's Church Psalter and Hymn Book, No. 500; Massie's Lyra Domestica, II. p. 106.)

Now all the woods are sleeping, p. 228. (See the notes to it.)

SECOND SERIES.

Wherefore dost Thou longer tarry? p. 6. (The Chorale Book, No. 153; Massie's Lyra Domestica, II. p. 90.)

All my heart this night rejoices, p. 13. (The Chorale Book, No. 31; The United Brethren's Hymn Book, No. 36; A. T. Russell's Psalms and Hymns, No. 56.)

O blessed Jesus, this, p. 18.

Oh world, behold upon the tree, p. 29. (See the notes to it.)

Sweetest joy the soul can know, p. 55. (The Chorale Book, No. 73; The Book of Praise, p. 112.)

Thou'rt mine—yes, still thou art, p. 123.

I who so oft in deep distress, p. 149.

Thank God it hath resounded, p. 156. (The Chorale Book, No. 184.)

A pilgrim here I wander, p. 173. (The Chorale Book, No. 148; Hymns from the Land of Luther, p. 179.)

O faithful God, O pitying Heart, p. 182. (A. T. Russell's Psalms and Hymns, No. 224.)

What pleases God, O pious soul, p. 193. (Hymns from the Land of Luther, p. 221.)

Wherefore should I grieve and pine, p. 198.

Another, and, perhaps, the most popular of his hymns, is well known through Wesley's translation, in his collection, and in many others (*e.g.* Mercer's Church Psalter, No. 184; The Book of Praise, p. 433).

Commit thou all thy griefs.
(Befiehl du deine Wege.)

It was first published in 1659, and, according to tradition, was written by Gerhardt to comfort his anxious wife. It has since cheered and comforted thousands. Wesley's translation (in two parts, the second beginning "Give to the winds thy fears"), gives eight out of the twelve original verses. For other translations of the same hymn, see the United Brethren's Hymn Book, No. 191; Christian Lyrics (London: Hamilton, Adams, & Co.), p. 68; and A. T. Russell's Psalms and Hymns, No. 233 (the most complete rendering).

Wesley translated also another very beautiful hymn of Gerhardt's,—

Jesus, Thy boundless love to me
(O Jesu Christ, mein schönstes Licht),—

which has been a favourite hymn of many Chris-

tians, and has often been used on deathbeds: it has been introduced into Mercer's Church Psalter and Hymn Book, No. 65; and another rendering of the same hymn may be found in the United Brethren's Hymn Book, No. 460.

Other hymns of Gerhardt are contained in—

The Chorale Book, No. 121 (I know, my God, and I rejoice).

Hymns from the Land of Luther, p. 63 (Ah, grieve not so).

F. E. Cox's Sacred Hymns, p. 21 (Mortals who have God offended).

A. T. Russell's Psalms and Hymns, No. 57 (My faith Thy lowly bed beholds), No. 93 (A Lamb goes forth: the sins He bears—another translation of the same in the United Brethren's Hymn Book, No. 110), No. 95 (Ever by my love be owned—The United Brethren's Hymn Book, 132).

The United Brethren's Hymn Book, No. 667 (I'll praise thee with my heart and tongue), No. 1106 (Year after year commences), No. 1121 (My soul, awake and render).

Massie's Lyra Domestica, Second Series, p. 87 (The mystery hidden from the eyes), p. 96 (Bring to Christ your best oblation).

Thus, the total of Gerhardt's hymns, accessible to the English reader (many of them in various renderings), is 36.

FOURTH SUNDAY IN ADVENT.

Lift up your heads, ye mighty gates.*
Macht hoch die Thür, die Thor macht weit.

THIS beautiful Advent hymn on the 24th psalm dates somewhat earlier than the two preceding, and was composed by *George Weissel,* between 1623 and 1635, whilst the Thirty Years' War was raging. Weissel was born at Domnau in Prussia, in 1590; was appointed in 1623 to a charge in Königsberg, and there died peacefully August 1, 1635, at the early age of 45. Possessed of great poetical talent himself, he was the means of developing this gift in others, among whom was Simon Dach, author of "Wouldst thou inherit life with Christ on high," Lyra Germ. I. p. 130.

* The Chorale Book, No. 25; W. Mercer's Church Psalter and Hymn Book, No. 14.

CHRISTMAS EVE.

From heaven above to earth I come.*
Vom Himmel hoch da komm ich her.

THIS sweet carol, as is stated in the Lyra Germ. (preface, p. x.), was written by *Luther* for his little son Hans (born 1526), when the latter was five years old; consequently, the hymn was composed in 1531, though it was first published in 1535. Luther, with all his manly bearing, his world-wide fame, his immensity of work, combined the simple-heartedness of a child, and was never so happy as when stooping down to children. He annually observed the custom, still prevalent in Germany, of spending a happy Christmas Eve with his family, when the Christmas-tree was lighted, and gifts were presented to the children, amid singing and much edifying conversation about the Incarnation of Christ. For this purpose he composed this hymn, which, in the first editions of his hymn book, is introduced as "a children's song, from the second chapter of St. Luke, drawn up by Dr. M. L." F. G. Hoffmann, in his book

* The Chorale Book, No. 30; A. T. Russell's Psalms and Hymns, No. 43; The United Brethren's Hymn Book, No. 47; Luther's Spiritual Songs, translated by Massie, p. 3.

"Catharina von Bora, oder Dr. Martin Luther als Gatte und Vater" (Leipsic, 1845), records that at these Christmas rejoicings, in the midst of his family, Luther made a man, dressed like an angel, sing the first seven verses of this hymn, to which the children had to respond with the eighth and the following verses: "Welcome to earth, Thou noble guest," &c.

At a meeting of ministers and Christians in Berlin in 1846, it was related that a pious man, seventy years old, on his dying bed began to sing with clear voice this children's hymn of Luther's, and thus joyfully singing, he entered heaven indeed as a little child. A similar record is preserved of Samuel Auerbach, pastor in Schenkenberg, who, shortly before his death in the year 1628, when he had just received the Holy Communion, clapped his hands, looked up to heaven, and said the eighth verse of this hymn.

Luther's life is so well known, that we hardly think it needful to give his memoir here. We only add a few salient points respecting his poetical gifts and works. Luther (born on the 10th November, 1483, at Eisleben) early showed great love of music. When at school in Magdeburg, he used to go with his schoolfellows and sing in the streets to earn a morsel of bread; and the kind wife of Conrade Cotta, affected by the sweetness of his voice, and his apparent devotion, took him to live in her house, where he learned to play on the flute and on the lute, often accompanying his fine alto

voice with the latter instrument. After he had entered (in 1505) the monastery at Erfurt, his struggles and self-inflicted torments were so severe, that one day he was found stretched on the floor unconscious and without sign of life; all efforts to recall his senses were in vain, till the young choristers began to sing a sweet hymn: their clear voices acted like a charm on the poor monk, and by slow degrees his strength and consciousness returned (Merle d'Aubigné, History of the Reformation, I. p. 181). And when by God's grace his eyes were opened to the truth, and from the small town of Wittenberg in Saxony—where from 1508 to the year of his death, 1546, he laboured as preacher, professor, and doctor of divinity—light began to stream into the world, Luther became not merely the great reformer of the church, but the father and founder of German, and we may say of evangelical, church song in general. With the new life a new fountain of spiritual poetry appeared, and Luther's masterly translation of the Bible into German (of which the New Testament was completed in 1522, and the whole Bible in 1524,) became the foundation for German hymns. As early as 1525 he exchanged the Latin form of worship for the German, and translated the best Latin hymns. He himself wrote many beautiful evangelical hymns, some of which were improvements of old German popular hymns, others were metrical versions of several psalms and various parts of the Bible (*e.g.* the ten commandments, the Lord's prayer, the Nunc dimittis, etc.),

while some were original compositions, making altogether thirty-six productions of his poetical genius. These simple, childlike, yet strong, fervent and joyful hymns were printed at first on single sheets with the tunes; they spread like wildfire and greatly promoted the work of the Reformation. "Luther," said the Romanists, "has done us more harm by his songs than by his sermons." In the years 1524 and 1525, when Luther composed most of his hymns, four printers in Erfurt alone were fully engaged in publishing them.

Of Luther's hymns six are translated in the First Series of the Lyra Germanica, viz. the above, and—

Out of the depths I cry to Thee, p. 65.
In the bonds of Death He lay, p. 87.
Come, Holy Spirit, God and Lord, p. 118.
A sure stronghold our God is He, p. 175.
In the midst of life, behold, p. 237.

Besides these, five more are contained in the Chorale Book, Nos. 81, 101 (another translation of the same in F. E. Cox's Sacred Hymns, p. 207), 103 (for another rendering, see Russell's Psalms and Hymns, No. 135), 114 (Russell's Psalms and Hymns, App. 4), App. VI. (Russell's Psalms and Hymns, No. 15). For others see A. T. Russell's Psalms and Hymns, Nos. 13, 18 (another rendering in the United Brethren's Hymn Book, No. 250), 42 (United Brethren's Hymn Book, No. 34), 49, 105, 147, App. I. (and the United Brethren's Hymn Book, Nos. 35, 663, 947).

All Luther's hymns are accessible to the English reader in "Spiritual Songs of Luther, translated by R. Massie, Esq. London: Hatchard & Co."

The hymns in the Chorale Book, Nos. 101 (Ah, God, from heaven look down and see—Ach Gott vom Himmel sieh darein) and 103 (Lord, keep us steadfast in Thy word—Erhalt uns Herr bei deinem Wort), are both remarkable, the former as one of Luther's earliest hymns, having been written in 1523; the latter as one of his latest, dating from 1541; he entitled it, "A Children's Song against the Enemies of the Church;" it used to be sung for a long time every morning and evening, and many pious Christians have been comforted by it in their dying hours. The former was the means of introducing the Reformation in several towns; for the people, of their own accord, began to sing it in their churches, and continued singing until the angry priests left the place, whereupon evangelical worship was at once established. Thus it happened at Brunswick in 1527, and at Lübeck in 1529. It was also a favourite hymn of Spener, who, when in Dresden, ordered the fourth verse often to be sung by the chorister boys before his house.

CHRISTMAS DAY.

O Thou essential Word.
Du wesentliches Wort.*

OMPOSED originally for St. John the Evangelist's day, who begins his Gospel with these words: "In the beginning was the Word, and the Word was with God, and the Word was God;" and first published in the "Evangelia Melodica" in the year 1700.

Its author, *Laurentius Laurenti*, was born on the 8th June, 1660, at Husum, in the duchy of Holstein. His father, who was himself very fond of music, brought him up to the musical profession, and the son, having studied in Kiel, became in 1684 precentor and director of the choir at the cathedral in Bremen. There he died on the 29th May, 1722, having published 148 hymns under the above mentioned title, composed principally on the gospels for Sundays and festivals. His hymns combine spiritual unction with great simplicity.

Another of his hymns occurs in the Second Series, p. 22: "Is thy heart athirst to know" (The Chorale Book, No. 39), and three more in "Hymns from the Land of Luther," pp. 78 (Rejoice), 121 (The journey to Jerusalem), 140 (Calvary).

* The Chorale Book, No. 154.

ST. STEPHEN'S DAY.

Fear not, O little flock, the foe.
Verzage nicht du Häuflein klein.

THIS battle song of Gustavus Adolphus is ascribed in the Lyra Germanica to *John Michael Altenburg*, born 1583, pastor, first in Gross-Sömmern in Thüringen, where he suffered much from the war, and afterwards in Erfurt, where he died on the 12th February, 1640. Many have, indeed, considered him the author of this noble hymn, for in a hymn book published 1638 by Jeremias Weber, of St. Nicholas Church at Leipsic, this hymn is given with the title (comp. preface to the Lyra Germ. I. p. xii.) "A heart-cheering song of comfort on the watchword of the Evangelical army in the battle of Leipsic, September 7th, 1631, God with us, set (*gestellet*) by M. Jo. A., pastor of Gross-Sömmern in Thüringen." The word "*gestellet*" (set) does not necessarily imply that he composed it; it is probable that he set it to music, and it may be that he added a few more verses to the *three* original ones (the fourth verse as given in the Lyra Germanica is not one of the original ones). The "Hymnological Studies of Dr. Mohnike" (Stralsund, 1832), place it beyond doubt that the authorship of this battle song should be

traced to a higher personage than the humble pastor of Gross-Sömmern, namely, to no one less than the Swedish King Gustavus Adolphus himself (born 1594), who in the year 1630 left his own country with his army to help the Evangelicals in Germany, then in the greatest straits from the encroachments of the Emperor Ferdinand II. and his field-marshal, Wallenstein. Gustavus Adolphus, after the battle of Leipsic in 1631, having still in his mind the watchword of the Evangelical army, "God with us," wrote down the ideas of this song, mostly in prose, and gave them to his chaplain, Dr. Jacob Fabricius (born 1593, in Pomerania, and after Gustavus Adolphus' death professor of divinity in Stettin, where he died 1654), to put them into rhyme, which he easily did, after which it used often to be sung in the Swedish camp. The origin of this hymn is thus recorded by a Swedish writer, Simon Wolimhaus, in a book published at Stockholm 1655; and in 1707 the chaplain of the Swedish King Charles XII., Nordberg, showed to Dr. Rechenberg in Leipsic a document by which the same origin of this hymn was confirmed; yea, in an old chronicle of Dr. Born at Leipsic it is stated that Dr. Fabricius himself informed Dr. Born, in the presence of Dr. Hülsemann, that the King Gustavus Adolphus composed this hymn in prose and asked him to put it into rhyme.

But soon after it was to be the pious hero's farewell song. For when, on the early morning of

the 16th November, 1632, the two armies, the Roman Catholic under Wallenstein, the Evangelical under Gustavus Adolphus, stood facing each other near Lützen, ready for battle, the king called upon his chaplain Fabricius to offer up prayer, the whole army sang this battle-song of their leader's, and he himself knelt down and prayed most fervently. Meanwhile a dense fog had covered the fatal plain, so that nothing could be distinguished. When the army had been placed in battle array, the king again gave as the watchword "God with us," and having mounted his horse and drawn his sword, he rode along the lines to encourage his soldiers. He ordered the bands to strike up the tunes "Ein feste Burg" ("A sure stronghold") and "Es woll uns Gott genädig sein" ("May God unto us gracious be," Russell, No. 147), the soldiers all joining with their voices. Just then the fog began to disappear and the sun to shine. After a short prayer the king called out, "Now let us begin! God help us!" and soon afterwards he exclaimed very loud, "Jesu, Jesu, help us to-day to fight for thy holy name's honour!" He rode into the midst of the battle, though habited only in a leathern coat: "God is my armour," was his reply, when his servant wanted to put on his armour. The battle was hot and bloody. About 11 A.M. the fatal ball struck him: he fell from his horse, and dying exclaimed, "My God! My God!" The fight continued to rage till the evening, but at last the Evangelical army gained the victory; and the words came true

which in the early morning they had sung: "Our victory cannot fail."

A few days before, the king had had a presentiment of his end, for when, on entering into the city of Naumburg, he perceived the people almost worshipping him, he said to his chaplain Fabricius, "I see God will either take me away by an early death, or let the army be discomfited, for the people forsake God and neglect prayer: they have become secure, and put their trust in me."

The beautiful hymn which thus became doubly endeared to the Evangelical people of Germany, soon spread far and wide. A certain man, Peter Streng, is reported to have said that this hymn was dearer to him than the finest and largest house in Coburg, and that it had procured for him, when a poor boy, many a piece of bread, the people being so pleased on hearing him sing it.

Another hero of the Church, a warrior with the sword of the Spirit, which is the word of God, Philip Jacob Spener (the author of the hymn "Then now at last the hour is come," Lyra Germ. II. p 218), chose this for his regular Sunday hymn, which every Sunday after dinner he sang with his family.

The Gustavus Adolphus Association in Germany, which supports poor Protestant Churches scattered among Roman Catholics, has also chosen this hymn for its watchword, and it is generally sung at its annual gatherings.

ST. JOHN THE EVANGELIST.

If Thou, True Life, wilt in me live.
Lebst du in mir o wahres Leben.

INOLD, PHILIP BALTHASAR, the author of this hymn, is almost better known by his adopted name of Amadeus Creutzberg. He sprang from the noble and famous family of the "Sinold von Schütz," and was born, on the 5th May, 1657, at the castle of Königsberg, near Giessen, in the grand duchy of Hesse. Having finished his studies at Jena, he travelled in Italy, and served for two years in the bodyguard of the Grand Duke of Florence. After his return to the fatherland, he was for some time engaged in literary pursuits in Leipsic. He subsequently obtained various high offices and titles from different princes, married a noble lady, and lived to a good old age. He died in Laubach, nearly 85 years of age, on the 6th March, 1742. A week afterwards his wife followed him. His last work, found among his papers, was the manuscript of a treatise on the words of Jesus: "It is finished." He belonged to the Halle school of the so-called Pietists (followers of Spener and Franke), and consecrated his fine gifts and talents to the glory of the Lord and to his service.

Under his adopted name he published various devotional and practical little books, and seventy-four hymns, which breathe experimental faith. "A true Amadeus," it was said of him, "who fervently loves God and is loved by Him, nor is ashamed of the cross of Jesus Christ and his Gospel."

INNOCENTS' DAY.

Dear Soul, couldst thou become a child.
O liebe Seele könnt'st du werden.*

MORE suitable hymn or a more suitable author could hardly have been chosen for Innocents' Day. For the author of this sweet childlike hymn was, indeed, himself as much like an innocent child as any one on earth could be. While the authors of the preceding hymns were all of the Lutheran Church, *Gerard Tersteegen* belonged to the Reformed, though he was hardly understood by his own Church during his lifetime. He was born on the 25th November, 1697, in the town of Mörs, in Westphalia, and was the son of a godly tradesman, who died soon after his birth. He early showed great talents, and made considerable progress at school. His mother's circumstances not permitting his going to the university, he went into business, in his fifteenth year, with an uncle, in Mühlheim, on the Ruhr. There, when sixteen years of age, the grace of God touched his heart, and he spent whole nights in prayer, reading, and meditation. Soon afterwards, when on a journey to Duisburg,

* For another version of the same hymn, see F. E. Cox's Sacred Hymns, p. 113.

he was suddenly seized with violent spasms threatening his life; he at once fell on his knees, and asked God to spare him, that he might better prepare himself for eternity, upon which his pains immediately ceased, and then and there he surrendered himself entirely to God. Finding his business occupied him too much and hindered his growth in grace, he chose another employment—the manufacture of silk ribbons—and had for some time only a little girl about him, who twisted the silk for him. In his solitude he was unspeakably happy: as he said himself, "I often thought no king in the world could live so contentedly as I did at that time." He remained in Mühlheim, living quite plainly and simply, for the most part on flour, and drinking only water and milk; subsequently, however, he properly relaxed in some degree these rigid habits. Though poor himself, he gave much to the poor, so that he was often in want, especially when ill, and none of his relatives did anything for him. For five successive years he was in a state of spiritual darkness, through doubts and conflicts (in which he composed the hymn "Jesus, pitying Saviour, hear me"—Lyra Germ. II. p. 133), which was followed, however, by the light shining all the more clearly into his soul. He found perfect rest in the atonement of Jesus Christ, and with his own blood he wrote (in the year 1724) a form of dedication to Jesus, which is still preserved in the preface to the first volume of his works. In the

year 1727, when 30 years of age, he began to speak in private meetings, and his addresses were soon remarkably blessed, both to the strengthening of believers and the conversion of unbelievers, so that he became widely known, and many came to him for his advice and instruction. This induced him to give up his ribbon-making, and to devote himself to the care of the sick and poor, to his writings (which soon became numerous and widely spread), and to his oral instructions. He accepted presents from a few most intimate friends for his support, and prepared certain medicines for the sick, which were so much in request that he had to employ an assistant. He rented a cottage that had belonged to a deceased friend, where he entertained the numerous visitors who flocked to him from all countries; hence it was called "The Pilgrims' Cottage." Often, when on journeys too, he was constantly besieged by people eager to hear his words, and great awakenings took place at that time in many parts of the country. Tersteegen was exceedingly beloved, for he always had a word of comfort, especially for downcast souls; and he maintained a regular correspondence with many. He was particularly humble and modest, and often wished to retire rather than speak; and said he loved communion with God's children, but communion with the Father he loved most. "God is love," this was his principal motive, and therefore from morning to night he strove, though sickly, to serve

God and his neighbour. On account of the great concourse of people at his meetings, he was obliged to exert himself more than he was able, and this brought on (in 1756) an external injury, so that from that time he could not speak in large assemblies nor undertake long journeys: still he quietly laboured on, writing, and speaking in smaller circles. The whole of his life, but especially the latter part, was full of sufferings, which he bore most patiently. Besides his bodily ailments, he had to endure calumnies from adversaries, who accused him of keeping people away from church, and from the holy communion, and of forbidding marriage (for he himself remained single). But on all these points he thoroughly cleared himself before the clergy of his town, who did not interfere with his work. He belonged to no sect, though the Moravians tried hard to gain him over to them; but he was invariably impartial, loving all who loved the Lord Jesus Christ in sincerity. Neither was he a fanatic, his heart being far too simple, childlike, pure, and tranquil. Although he gradually became so weak that he looked like a corpse, he was able to continue his work, even to the seventy-fourth year of his age. But at last dropsy was added to all his other ailments, and he had to sit, mostly in an easy-chair, suffering intensely, and yet never an impatient word was heard—never an impatient look seen. He often sighed for Jesus, and still addressed words of comfort and exhortation to visitors. On the 3rd April, 1769, he died, having

fallen into a deep sleep from which he woke no more.*

He was, indeed, the greatest poet of the Mystical school of the seventeenth and eighteenth centuries, which was founded by Angelus. "Lo, God is here," "God in us," "Communion with God and Christ"—these are the leading ideas of his hymns (of which he left 111, besides various rhymes and poetical meditations), many of which, in all their simplicity, breathe the noblest feelings in the purest lyric form.

Of his hymns eleven are translated in the Lyra Germanica, four in the first, and seven in the second volume. They are, besides the above,—

O glorious Head, Thou livest now, I. p. 89.

O God, O Spirit, Light of all that live, I. p. 141.

Come, brethren, let us go, I. p. 163. For another version, see "Hymns from the Land of Luther," p. 66 (Pilgrim Song).

Thou fairest Child divine, II. p. 16.

* For more about Tersteegen, see "Life and Character of Gerhard Tersteegen, translated from the German by Samuel Jackson," London, William Allan, 1846, where also translations of four of his hymns are given, among them Wesley's "Lo, God is here! let us adore," which is one of the most beautiful hymns Tersteegen ever wrote ("Gott ist gegenwärtig, lasset uns anbeten," written in 1731); it has originally eight verses, of which Wesley translated six, which have also been introduced into W. Mercer's Church Psalter and Hymn Book, No. 346, and Sir Roundell Palmer's Book of Praise, p. 149. Another rendering of the same hymn, in its original metre, and giving five verses, is to be found in the United Brethren's Hymn Book, No. 669.

Conquering Prince and Lord of glory, II. p. 48. (The Chorale Book, No. 63.)

Thee, Fount of blessing, we adore, II. p. 62. (The Chorale Book, No. 16.)

Jesus, whom Thy Church doth own, II. p. 99. (The Chorale Book, No. 106. It is not by P. Flemming, as stated there.)

Jesus, pitying Saviour, hear me, II. p. 133. (The Chorale Book, No. 109.)

O Jesus, Lord of majesty, II. p. 136.

Now at last I end the strife, II. p. 165. (The Chorale Book, No. 131.)

Three more are translated in "Hymns from the Land of Luther," viz.:—

God calling yet, p. 151.
We, too, are thine, p. 201.
The cross, p. 316.

THE CIRCUMCISION OF CHRIST.

Eternity! eternity!
O Ewigkeit, o Ewigkeit!*

THE first five verses of this solemn hymn are (see preface to Lyra Germ. I. p. xiii.) of very ancient but uncertain date; neither is their author known. *Daniel Wülffer*, who was born in Nuremberg, 1617, was preacher and professor of divinity in the same town, and died in 1685, found them in an old hymn book (perhaps the Roman Catholic hymn book of Cologne, published 1625): he improved them, and added seven more verses. It is stated, that this was a favourite hymn of Niebuhr's.

* For another rendering, see F. E. Cox's Sacred Hymns, p. 187.

FIRST SUNDAY AFTER EPIPHANY.

Great High-priest, who deign'dst to be.*
Höchster Priester, der du dich.

ANGELUS SILESIUS, the author of this hymn, was the founder of the Silesian or Mystical school. Instead of the strength displayed in the hymns of Luther, Paul Gerhardt, and John Frank, we find here a certain softness of feeling, verging almost on sentimentality. Silesia was the nursery of Mysticism; here Schwenkfeld, in the first year of the Reformation, began to pronounce the inner life as the only important thing; here Valentine Weigel, who died in 1588, opposed all outward church forms; here also lived, in Görlitz, up to the year 1624, the famous shoemaker Jacob Boehme, whose writings spread not only in Silesia, but in many other parts. From these Angelus, or, as his real name was, *John Scheffler*, received his first impulses. Scheffler adopted the name of Angelus after a Spanish Mystic of the sixteenth century, John ab Angelis, the author of a poem on the triumph of love, adding usually the name of Silesius on account of his having been born, in 1624, at Breslau, in Silesia. While still young he inclined to enthusiastic contemplations of

* The Chorale Book, No. 129.

the love of God, and became intimate with a follower of Jacob Boehme, whose writings and those of other mystics he eagerly read. He studied medicine at the University of Breslau, and obtained his degree of M.D., after which he went to Holland, where he was pleased with the various sects he there found. On his return to Silesia he felt increasingly dissatisfied with the contentious spirit of the Lutheran orthodoxy, as it then existed. When physician to the Duke Sylvius Nimrod of Würtemberg-Oels, he had a dispute with the Lutheran clergy, and at last, in 1653, he entered the Roman Catholic Church, having from his youth loved the mystics of that Church, Tauler, Thomas à Kempis, and others. He then became physician to the German Emperor Ferdinand III., but subsequently took priest's orders, and retired towards the close of his life into the Jesuit monastery of St. Matthias in Breslau, where he died on the 9th July, 1677. After his secession he wrote very strongly against the Lutheran Church. His hymns were first published in Breslau in the year 1657, under the title of "Holy Delight of the Soul, or Spiritual Hymns of a Soul enraptured by Love to Jesus:" a second edition in 1668 contained 206. Most of them were composed before his secession, for the tranquillity and peace which they bespeak do not accord with the violent contentions of his after life. The character of nearly all his hymns tends to mystical communion of the soul with God; only nine of them are addressed to the Virgin Mary

and other saints, which, of course, are not received into Protestant hymn books. He did not intend them for the Church, and they owe their introduction into Evangelical Church hymn books chiefly to the Pietists of Halle, especially to Freylinghausen. Erdmann Neumeister said of him, "Papæus hic Angelus, sed bonus;" and Albert Knapp thus judges of his hymns: "From whencesoever they may come, they are an unfading ornament to the Church of Jesus Christ." It is a significant fact that his hymns are not to be found in Roman Catholic hymn books, whereas we Protestants thankfully adopt them. Of Angelus' hymns the Lyra Germanica contains six or seven (one is doubtful), viz., besides the above,—

Nothing fair on earth I see, I. p. 48 (the Chorale Book, No. 158). For another rendering, see F. E. Cox's Sacred Hymns, p. 165.

Thou holiest Love, whom most I love, I. p. 83 (doubtful). See the notes to this hymn.

Loving Shepherd, kind and true, I. p. 98 (the Chorale Book, No. 152). For another version, see F. E. Cox's Sacred Hymns, p. 101, and the same in W. Mercer's Church Psalter and Hymn Book, No. 461.

Most High and Holy Trinity, I. p. 120 (the Chorale Book, No. 76). Another version in F. E. Cox's Sacred Hymns, p. 45, and the same in W. Mercer's Church Psalter and Hymn Book, No. 163.

O Love, who formedst me to wear, II. p. 96. See the notes to this hymn.

Now take my heart, and all that is in me, II. p. 98.

Another of his hymns was translated by Wesley,

and is found in his collection,* "Thee will I love, my strength, my tower" (Ich will dich lieben, meine Stärke). It is a very beautiful and faithful translation, omitting only one verse of the original. The same hymn is also translated in the Chorale Book, No. 150; in Hymns from the Land of Luther, p. 102 (Love to Christ); and in A. T. Russell's Psalms and Hymns, No. 186. For others of his hymns, see the Chorale Book, No. 78 (and another version of the same in the United Brethren's Hymn Book, No. 507); A. T. Russell's Psalms and Hymns, No. 69; and the United Brethren's Hymn Book, Nos. 466, 572.

* Also in Mercer's Church Psalter and Hymn Book, No. 435.

SECOND SUNDAY AFTER EPIPHANY.

God liveth ever.
Gott lebet noch.

BY *John Frederic Zihn*, rector at Suhla, who was born in 1650 and died in 1719. He was one of the Halle school, a friend and follower of Augustus Hermann Franke. The above hymn was most likely composed with reference to a popular anecdote of Dr. M. Luther. Owing to his various troubles and trials, Luther was often in a very melancholy state of mind. Once, having for some time been thus deeply depressed, he said to his wife, "I feel as if God was dead." She, wishing to cheer him, put on mourning, and when he came in again, she hid her face in her handkerchief. On his inquiry for whom she was mourning, she hesitated to answer until very much pressed, when she said, "O Martin, God is dead, therefore I may well mourn!" Luther laughed heartily, and, rejoicing in the wisdom and cunning of his wife, replied, "You are right, dear Ketha: I have sinned through my want of faith. I acted and spoke as if God did not live for ever." The dark cloud had passed away, and Luther returned to his former strength of confidence in the ever living God.

A similar instance is related of a German

citizen, who, through no fault of his own, lost his property, and in consequence fell into such a state of melancholy that all the attempts of his pious wife to cheer him were of no avail. One morning, she arose looking very mournful, and when her husband entreated her to tell him the reason, she said she had dreamt that God was dead, and had seen all the holy angels following the funeral; upon which her husband, who for a long time had never smiled, laughed aloud, and asked if she did not know that God was immortal; would she doubt that? His wife replied, "Since you know that so well, why do you not trust in Him who never dies, and who has numbered the very hairs of our heads?

> "God liveth ever!
> Wherefore, soul, despair thou never!"

This practical lesson of his wife cured him; he was ashamed of his little faith and his great doubts, and began to work again, trusting in God, who soon sent him help.

THIRD SUNDAY AFTER EPIPHANY.

Thy Word, O Lord, like gentle dews.
Dein Wort, O Herr, ist milder Thau.*

THIS is a more modern hymn than any of the preceding; it was composed by *Charles Bernard Garve*, born near Hanover, on the 4th January, 1763. His father was a pious farmer, who was in intimate connection with the Moravians. His parents devoted him in infancy to the Saviour, and subsequently sent him to Moravian schools, where his early spirituality and his eminent talents so pleased his teachers that they recommended him for admittance into the Moravian colleges at Niesky and Barby. Having finished his studies, he became tutor first at one and then at the other of these colleges, and in 1799 he was called to the pastorate of the Moravian church in Amsterdam. His sermons were distinguished by a deep study of the Scriptures and much personal experience in spiritual matters. After the loss of his wife he accepted, in 1801, a call to the pastorate of the church and the headmastership of the Moravian schools in Ebersdorf. While there he suffered much from illness and the terrors of the war, when, in 1806, the great French

* The Chorale Book, No. 102.

army marched through the country. From 1810 to 1816 he laboured most faithfully and acceptably at Berlin, and subsequently at Neusalz on the Oder. He there (in 1826) lost his second wife; but he had the joy of seeing two of his sons employed in the service of the Moravian Church. On account of his bodily sufferings he retired in 1836 to Herrnhut, where he spent the last five years of his life in quiet seclusion, continuing, however, his interest in the affairs of the kingdom of God, until on the 22nd June, 1841, his redeemed spirit entered into his Master's joy. He was, together with Albertini (see the Lyra Germ., I. 193), the principal hymn-writer of the modern Moravian Church (just as Montgomery among the English Moravians). He composed 368 hymns, many of which are very good, combining strength of faith with softness of feeling; and his mind having been well cultivated, they are less extravagant than some of the Moravian hymns. The above was published by himself among his own hymns, so that there is no doubt about the authorship. The original has seven beautiful verses, of which the first three are here translated. Three of his hymns are introduced to English readers in Hymns from the Land of Luther:—

Easter hymn, p. 270.
The morning of joy, p. 306.
Peace, p. 333.

FOURTH SUNDAY AFTER EPIPHANY.

My God! lo, here before thy face.
Hier lieg' ich, Herr, im Staube.*

BY *John Frederic Louis Drewes*, who was born in 1762, and was a minister of the Reformed Church in Detmold. Nothing further is known of him.

* The Chorale Book, No. 108.

FIFTH SUNDAY AFTER EPIPHANY.

Awake, Thou Spirit, who of old.
Wach auf, du Geist der ersten Zeugen.*

THIS spirited hymn was composed by *Charles Henry von Bogatzky*, who published it in the year 1749, under the title, "A Prayer to the Lord to send faithful labourers into his harvest, that his Word may be spread all over the world." The original has fourteen verses, seven of which are here translated. Bogatzky himself, in introducing this hymn to the notice of Christians, states that it was composed at a time when the Lord especially stirred him up to pray for the extension of his kingdom through faithful labourers. It is a hymn much sung at missionary meetings in Germany.

Bogatzky was born on the 7th September, 1690, at Jankowe, the estate of his parents in Lower Silesia. His father, who was lieutenant-colonel in the Austrian army, was mostly away from home, but his mother and grandmother, like Timothy's, were pious women of much prayer, and the blessing of their prayers rested upon the child. When fourteen years of age, he became page at the

* The Chorale Book, No. 87.

Court in Weissenfels, where amid many temptations he was kept by the grace of God, though suffering much from the scoffing of his comrades. His father having destined him for the army, it was only after the most urgent solicitations that he permitted him to study in Breslau. While there, he led a self-righteous life, strictly observing the outward forms of religion. In 1713 he went, assisted by Count Reuss, to the University of Jena, to study law, and through much illness and other circumstances was preserved from the wild course of life which students commonly lead; and there he learned from Dr. Buddeus, a friend of Spener and Franke, what true faith is, and began to pray for it. He had been rather prejudiced against Franke and his followers, the so-called Pietists, but during a visit to Halle he was deeply impressed by their truly Christian teaching and manner of living: he visited Franke himself, who prayed with him, and, laying his hands on him, blessed him. He now gave himself entirely to the Lord, and at Easter, 1715, went to the University of Halle to study divinity. His father, however, had previously procured him a lieutenancy in the Austrian army, and on his son persisting in his refusal to accept it, he became so exasperated that he broke off all intercourse with him. The pious son's comfort was Ps. xxvii. 10, "When my father and my mother forsake me, then the Lord will take me up." He continued his studies until 1718, always combining study with prayer, for when he came home from lectures, he

knelt down and prayed. Then was, according to his own statement, the time of his "first love," and the doctrine of justification by faith became every day clearer and dearer to him. For his own edification he collected a number of particularly sweet and important texts and promises, and thus originated his "Golden Treasury," which has proved a blessing and comfort to many thousand souls. It was published in Breslau in the year 1718. The weakness of his constitution, which he had injured by studying too hard, prevented his taking a charge, and he devoted his whole life to literary pursuits of a devotional character, and to social intercourse with Christians, giving also addresses in private meetings. As he himself was of noble birth, he sought to labour chiefly amongst those of high rank, and gained many souls, witnessing for Christ even in public conveyances. While residing for some time at Glaucha, in Silesia, he greatly assisted the pious clergyman there in establishing an orphan house, to which he gave nearly all his property. On the 26th February, 1726, he married there a cousin, who had been converted through his instrumentality; and their life was truly one of prayer, though not without trials from want and privation, in which, however, they constantly experienced the help of their Lord. Once Bogatzky was so poor, that he had only two pence (groschen) remaining, of which he gave one to a beggar, and kept the other as a remembrance of that time of need and of God's help, which did not fail them. When

his wife once told him that he had in former years provided too little for himself, he cheerfully replied, "God will always help us at the right time, and abundantly supply all our need; what I gave away is a capital lent to the Lord, who gives good interest, you will see." On the 11th November, 1734, he lost his wife, who left him, a sorrowing widower, with two little boys. In his grief he once was peculiarly cheered by the passage "God so loved the world," which he repeated to himself many times, like children learning something by heart; and the oftener he repeated it, the more his faith was strengthened. In the year 1746 he removed, at the invitation of Augustus Hermann Franke, to the orphan houses in Halle, where he occupied a little room, and employed his time in giving addresses to the students, visiting pious Christians in the neighbourhood, and writing several most useful, practical, and devotional books, which were, as he said himself, the results of many prayers and trials. His gentle and loving manners gained him especially the affection of young people, who esteemed him as a father, though there were also scoffers, who ridiculed his writings. In his latter years he suffered much from increasing weakness, which obliged him to give up his addresses, and at last he died joyfully in the Lord, on the 15th June, 1774, of natural decay, having attained the age of 84 years. For his funeral text he had selected 1 Tim. i. 15. His hymns, many of which are very beautiful, amount to 411. The Queen of

Denmark was so pleased with them that she ordered 300 copies to give away, and contributed towards an edition in larger print. One of them is also translated in Hymns from the Land of Luther (Looking to Jesus), p. 157.

SIXTH SUNDAY AFTER EPIPHANY.

Pure Essence! Spotless Fount of Light.
O reines Wesen, lautre Quelle.*

THIS hymn of *Freylinghausen* suitably follows after Bogatzky's, for both authors (as well as Winkler, the author of the next) belonged to the Halle school of the so-called Pietists. Freylinghausen was not only himself the chief hymn-writer of that school, but also collected the best hymns of all the poets belonging to it, together with their tunes, in a large hymn book of two volumes, the first of which was published in 1704, the second 1714, and which was designed chiefly for the use of the orphan houses in Halle. The hymns of this school are distinguished by simplicity and earnestness, urging, in language of great warmth and even enthusiasm, the need of constant repentance and sanctification. *John Anastasius Freylinghausen* was born on the 2nd December, 1670, at Gundersheim, in the small principality of Wolfenbüttel, where his father, a respectable tradesman, was burgomaster. His pious mother early instructed him in the truths of Christianity, and as a boy he diligently read his Bible and learned many psalms by heart. In the year 1689, he entered the University of Jena, and began to study

* The Chorale Book, No. 113.

the writings of Luther, Arndt, and Spener. At that time A. H. Franke was labouring in Erfurt, and having heard much about his preaching, Freylinghausen, with a few other students, went there to hear him, which led to his removal to Erfurt. His parents, indeed, objected to it, because they considered Franke going too far, but after some time their objections gave way, and they themselves joined the Pietists. Franke having in 1692 removed to Halle, Freylinghausen went with him, to finish his studies there, and, in 1695, he became Franke's Assistant Minister at the Church in Glaucha, a suburb of Halle. His sermons and addresses were so much appreciated, that the people said, whenever he entered the pulpit, it was as if an angel of God appeared. To assist Franke, with whom he lived on the most intimate terms, he continued until 1715 in that subordinate position, declining better prospects, and not even receiving a salary, for Franke spent all his income on the orphan houses. At length, in 1715, when Franke was called to St. Ulric's Church, in the town of Halle itself, Freylinghausen was publicly nominated Assistant Minister at the same Church, and married his godchild, Franke's only daughter, Joanna Anastasia. In his domestic life he was most happy, and brought up his three children in the ways of the Lord, with the help of a tutor, L. F. F. Lehr (author of "Why halt thus, O deluded heart," Lyra Germ. I. 143). He was so humble that he little showed what was in him, and

it was well said of him, "He is like a full vessel, which is distinguished from an empty one by its giving less sound." Having already in 1723 been nominated Subrector of the schools and orphan houses in Halle, he became, after Franke's death (whose right hand he had been), his successor at St. Ulric's Church and director of the orphan houses, and he carried on Franke's work amid manifest blessing. But he suffered much from bodily ailments, especially at times from most violent toothache, during which, however, he composed some of his best hymns. At last he became subject to apoplectic fits, and one of these in 1737 paralysed his tongue so that he had to give up preaching; he died on the 12th February, 1739, and his body rests by the side of that of his father-in-law. He composed forty-four hymns, which are full of sound piety and tender godliness, combined with great beauty and warmth of expression. They soon became popular, and Prussian soldiers even were known to sing them at their posts.

For other hymns of Freylinghausen see the Lyra Germanica, I. 230, "The day expires" (the Chorale Book, No. 168); another version in Massie's Lyra Domestica, II. p. 183, and W. Mercer's Church Psalter and Hymn Book, No. 504); F. E. Cox's Sacred Hymns, p. 3 (and another version of the same hymn in A. T. Russell's Psalms and Hymns, No. 31), and the United Brethren's Hymn Book, No. 243; this last one is decidedly one of his best and most popular.

SEPTUAGESIMA SUNDAY.

Strive, when thou art call'd of God.
Ringe recht wenn Gottes Gnade.*

THIS is another hymn of the Halle school, by *John Joseph Winkler*, born December 23rd, 1670, at Luckau, in Saxony, a friend of Spener's, whilst the latter laboured in Berlin. Winkler was first pastor in Magdeburg, afterwards chaplain in the army, and accompanied the troops to Holland and Italy. Subsequently he returned to Magdeburg, where he became chief minister at the cathedral, and member of the consistory. He died there August 11th, 1722. He was an excellent man of a deeply cultivated mind, and left ten very good hymns, contained in Freylinghausen's hymn book. The above hymn was composed on the three favourite texts of a pious woman in Berlin, and first published as an appendix to her funeral sermon. The texts are Gen. xix. 15-22; Luke xiii. 24; Phil. ii. 12. Originally the hymn had twenty-three verses.

For two other hymns of Winkler see the Lyra Germ. I. 200.

Yea, my spirit fain would sink (Chorale Book, No. 138, and the United Brethren's Hymn Book, No. 604).

* The Chorale Book, No. 128.

QUINQUAGESIMA SUNDAY.

Many a gift did Christ impart.
Unter jenen grossen Gütern.

ERNEST LANGE, the author of this hymn, a man of a noble and powerful mind, may be said to have belonged in sentiment to the Halle school, although outwardly he had no connection with those men of God at Halle. He was born in Danzig, 1650, where he became magistrate and burgomaster. In February, 1711, when just sixty-one years old, he published sixty-one hymns, and dedicated them to a friend of the same age, to praise, as he said, the mercy of God which they had experienced during the past year, when the pestilence had raged in the town. He died at Danzig in the year 1727. Freylinghausen introduced twenty-four of his hymns into the second part of his hymn book, and among them the above hymn of *five* verses (entitled "The Excellency of Love," from 1 Cor. xiii. 1-3, 13), to which he added a sixth.

Two more of his hymns have been made accessible to the English reader, one in F. E. Cox's Sacred Hymns, p. 23, and the other in the United Brethren's Hymn Book, No. 183.

In Hymns from the Land of Luther another Lange is introduced, for a notice of whom see the Appendix.

QUADRAGESIMA SUNDAY.

My Saviour, what Thou didst of old.
Was du vor tausend Jahren.*

THIS is a more modern hymn than the preceding, and was composed by a poet who died in the year 1843, namely, *Frederic Henry de la Motte Fouqué;* he was born February 12th, 1777, at Brandenburg, where his father, a retired dragoon officer, resided. He sprang from an old aristocratic French family of Huguenots, who, at the time of the persecutions, found refuge in Prussia. His name Frederic was given to him after Frederic the Great, his godfather. He was trained up in the principles of Rationalism, and entered the Prussian army in 1794, from which, however, he soon retired. Poetry being his favourite study, he visited Göthe, Schiller, and Herder in Weimar. He married a noble lady, also a poetess, and lived with his family in happy rural seclusion on his wife's estate, Nennhausen, near Rathenow, in the county of Brandenburg. In 1804 he published a volume of romantic poems; and being fascinated by the

* For another version, see F. E. Cox's Sacred Hymns, p. 105, and the same version in the Book of Praise, p. 351.

outward pomp of the Roman Catholic Church, he was strongly tempted to join it, a Roman Catholic member of his family in France urging him to do so; but he was happily preserved from that step, and his attention turned rather to the mystical writings of Jacob Boehme, which, especially through the texts quoted from Scripture, and the constantly expressed wish of the author, "Would that all the world was led to the holy fountain of truth, the Bible, so as to forget all my books," did not fail to produce deep impression on his enthusiastic mind. The distress of the fatherland also, which at that time bled under Napoleon's sword, led him to pray for his own and the nation's deliverance. When, in 1813, the King of Prussia called his people to arms against the oppressor, De la Motte Fouqué, then sixty-three years of age, declared himself ready to serve as a common soldier, whereupon the king nominated him lieutenant in the cavalry. He fought in all the important battles; but in that near Lützen he fell with his horse into deep water, which brought on cramp and rendered him unfit for further service. He returned to Nennhausen, decorated with the cross of the "Johanniter Orden," and retired with the rank and title of major. Some pious friends earnestly exhorted him to seek now the one thing needful, and, declining worldly laurels, to consecrate his talents to sacred poetry. This he only partially did; still he gradually turned from romantic enthusiasm to the simplicity of Evangelical faith. His wife having died on the

31st July, 1831, he removed to Halle, where he lectured on the history of poetry. After remarrying, he spent the remainder of his days in Berlin, where he died suddenly, January 23rd, 1843, from a fit of apoplexy, with which he was seized on the stairs of his house. His widow, Albertine Baroness de la Motte Fouqué, published in 1846 his "Sacred Poems." The above is decidedly one of his best. Two more of his hymns are translated in the Second Series of the Lyra Germanica, viz.:—

Thou, solemn ocean, rollest to the strand, p. 112. For another rendering, see the Hymns from the Land of Luther, p. 166 (The Missionary on the Seashore).

In our sails all soft and sweetly, p. 115.

ASH WEDNESDAY.

Not in anger smite us, Lord.
Straf mich nicht in deinem Zorn.*

BY *John George Albinus* or *Albini*, the son of a clergyman, born March 6th, 1624, in Saxony. Having studied at Leipsic, he became, in 1653, head master of the Cathedral School in Naumburg, and, in 1657, minister of St. Othmar's, in the same town. He suffered much affliction from within and without (compare his hymn "World, farewell! of thee I'm tired," Second Series, p. 297, Chorale Book, No. 198), but he strengthened himself through faith in Christ, and died very happily on the 25th May, 1679. His tombstone in St. Othmar's Church still bears the inscription,—

Cum viveret, moriebatur,
Et nunc cum mortuus vivit,
Quia sciebat, quod vita sit mortis
Et mors vitæ introitus.

He left only four solemn and beautiful hymns. The above, "Not in anger smite us, Lord," is said to have been composed by him when still in Leipsic,

* The Chorale Book, No. 41. For another rendering, see A. T. Russell's Psalms and Hymns, No. 79.

between 1640 and 1650, for John Rosenmüller, schoolmaster and director of the choir at Leipsic, who composed the beautiful tune to the same which is given in "The Chorale Book for England." Rosenmüller was afterwards accused of a fearful crime, and having fled to Hamburg, he sent a petition for mercy to the Prince Elector John George of Saxony, accompanied by this hymn and its tune, hoping thereby to induce the prince to pardon him, but in vain. He then fled to Italy, from whence, after some time, he was called back to Wolfenbüttel to be conductor of the choir, and in a subsequent unblemished life his former sin was forgotten.

This hymn, with the tune to it, soon became a favourite with afflicted Christians, who in some cases ordered it to be sung weekly before their doors by the schoolboys.

A pious gentleman, Von Bomsdorf, the owner of an estate near Magdeburg, who spent nearly all his property in publishing Christian books, which he distributed himself throughout the country, once arrived with a friend in a village which was in ill repute for wantonness and wickedness. In a newly built tavern, which they entered, dancing was going on, which, after partaking of some refreshment, he asked permission to witness. To the astonishment of his friend he went into the dancing saloon and waited till there was a pause, when he asked the musicians, if, for payment, they would play any air he should name. On their promising to do so, he selected the tune to this hymn, while he himself

knelt down before them all and sang this solemn hymn throughout. Some could not bear it, and left; the rest, after a while, knelt down with him. Afterwards he stood up and addressed them in such a way that they were deeply moved. Indeed this was the beginning of an awakening in the village, which influenced 176 souls.

Another very favourite and popular hymn of Albinus is given in the Chorale Book, No. 196, "Hark! a voice saith, All are mortal—Alle Menschen müssen sterben," and another version of the same in A. T. Russell's Psalms and Hymns, No. 260. It has been the dying song of many, while others have often used it in the time of life and health to prepare them for death; Spener used to sing it regularly after dinner on Sundays.

FIRST SUNDAY IN LENT.

Am I a stranger here, on earth alone.
Bin ich allein ein Fremdling auf der Erden.*

THIS hymn is ascribed to *Christopher Reusner*, of whom very little is known. He lived in Stockholm, where, about the year 1678, he published a hymn book. This hymn is stated to have been a favourite hymn of Queen Ulrica Eleonora of Sweden, who was the daughter of King Frederic III. of Denmark, and lived from 1656 to 1693. Some have even ascribed its authorship to her.

For another hymn-writer of the name of *Adam Reisner* (the author of the hymn No. 120 in the Chorale Book) see the Appendix.

* The Chorale Book, No. 43.

SECOND SUNDAY IN LENT.

I will not let Thee go, Thou help in time of need.
Ich lass dich nicht, du Hülf' in allen Nöthen.

BY *Wolfgang Christopher Deszler*, the son of a pious jeweller, born on the 11th February, 1660, at Nuremberg. By his father's wish he learned the same trade, but on account of constitutional weakness he had to give it up, and devoted himself to the study of languages, in which he made considerable progress. He entered the University of Altdorf to study divinity, but before he had finished his course he was compelled, through ill health and want of means, to return to Nuremberg, where he supported himself chiefly by his pen, by acting as secretary to some learned men, and translating various foreign works into German. Happily he became stronger, so that he was able to accept the head-mastership of a school in Nuremberg, and for fifteen years discharged his duties most faithfully. He was an excellent philologist, and at the same time a true Christian. While still suffering often in health, he derived comfort from composing hymns. For the last thirty-five weeks of his life he could only sit in a chair; but not one impatient word ever escaped his lips. Prayer was his chief

occupation, until, on the 11th March, 1722, he entered into his rest. He published various devotional books, containing fifty-six hymns of his own, many of which are very beautiful.

For three other hymns of his, see the Lyra Germ. I. p. 148.

O Friend of souls, how well is me (another version in the United Brethren's Hymn Book, No. 390).

And the Second Series, pp. 50, 176.

My Jesus, if the seraphim (the Chorale Book, No. 67; the United Brethren's Hymn Book, No. 320; A. T. Russell's Psalms and Hymns, No. 199; W. Mercer's Church Psalter and Hymn Book, No. 135; Massie's Lyra Domestica, II. p. 129).

Now the pearly gates unfold.

Although he did not hold with the Pietists (the followers of Spener and Franke), but stood firmly to the old "orthodox" school, yet his hymns breathe the same pious and devoted spirit as those of the Halle school.

THIRD SUNDAY IN LENT.

Awake, O man, and from thee shake.
Erwach, o Mensch, erwache.

BY *Bartholomew Crasselius*, born February 21st, 1677, at Wernsdorf, in Saxony. In his youth he was a pupil of Franke. Afterwards he became pastor at Nidden, and subsequently at Düsseldorf, where he laboured with so much earnestness that he even suffered persecution. He died on the 10th November, 1724. He was a truly good man, the author of nine hymns, which are embodied in Freylinghausen's hymn book; for another of them see the Chorale Book, No. 117.

Jehovah, let me now adore Thee.
(Dir, Dir, Jehovah, will ich singen.)

FOURTH SUNDAY IN LENT.

Here, O my God, I cast me at Thy feet.
Hier lieg ich nun mein Gott zu deinen Füssen.*

THIS hymn, the author of which is not known, belongs to the same school and period as the preceding one, for it is also contained in Freylinghausen's hymn book.

* The Chorale Book, No. 45.

FIFTH SUNDAY IN LENT.

Out of the depths I cry to Thee.
Aus tiefer Noth schrei ich zu dir.*

A FREE metrical translation of Psalm CXXX., composed and published by *Luther* in the year 1524.† It spread rapidly, and was highly prized by thousands. In the very same year of its publication, on the 6th May, a poor old man, by trade a cloth-worker, sold many copies of it (which must have been its first edition) in Magdeburg, singing it aloud to the people in the market-place; and when the burgomaster of the town ordered him to be imprisoned, 200 citizens repaired to the town-hall and demanded his liberation.

Luther himself (about whose life and work see page 13) often strengthened and comforted himself with this hymn. For when at the castle of Coburg, during the Diet of Augsburg, 1530,

* The Chorale Book, No. 40; W. Mercer's Church Psalter and Hymn Book, No. 64 (Massie's version). Another version in the United Brethren's Hymn Book, No. 287; and yet another in A. T. Russell's Psalms and Hymns, No. 74.

† Luther published it first in a somewhat different form, but later in the same year, he altered it, and published it again; the English translation is from this second edition of the hymn, which soon became the commonly received one.

his faith and patience were so sorely tried that even his bodily frame gave way, and he one day fainted; he said to his servant, on coming to himself, "Come, let us defy the devil and praise God by singing the hymn 'Out of the depths I cry to Thee.'" This hymn was, at Luther's own recommendation, often used at funerals, for want of special hymns for these occasions, *e. g.* when the Elector Frederic the Wise was buried in the castle church of Wittenberg; and when Luther's corpse, on its way from Eisleben to Wittenberg, was brought through Halle (February 20th, 1546), and there, at 7 P.M., deposited for the night in the vestry of the church, the people crowded round the revered reformer's coffin, and, weeping, sang this hymn.

It has often comforted also the sick and the dying. The Elector Christian of Saxony, who died 1591, was particularly fond of the fifth verse, which he often quoted in his last illness, and which, shortly before his end, at his own request, was thrice repeated to him. One of his successors also, the Elector John George I., whose good reign extended over forty-five years (from 1611 to 1656), and who had from 1631 to 1635 manfully fought against the Roman Catholic League, often sang this hymn at home as well as in the camp, especially the fourth and fifth verses. And when, on the 8th October, 1656, he lay on his deathbed, his chaplain, Dr. Weller, repeated them slowly and solemnly: the dying prince, with

his hands folded, devoutly joined; after which Dr. Weller, laying his hands on him, pronounced the blessing, and during the last words the prince expired. Another prince, Duke George, at Liegnitz, in Silesia, also chose it for his dying hymn; an hour before his death he ordered it to be sung to him, when he exclaimed, "O come, Lord Jesus! have mercy on me!" Thus he died, May 7th, 1585.

Caspar Hoffmann, head master of the school and precentor in Fraustadt, during his last long and painful illness, repeatedly asked for this hymn; and on the night of his death he offered a ducat to his nurse if she would sing it to him with a clear voice, and when she had done so he died.

Dr. Hauber, who died at the close of the last century in Copenhagen, was found by a friend one evening, during his last illness, sad and dejected, and unable to derive consolation from any source. But when in the morning the same friend called again, he found him quite cheerful, saying, "Last night I was depressed because I wanted to show something of my own to God, and could find nothing; but at last, after much gloomy cogitation, this verse came into my mind,—

> 'Tis through Thy love alone we gain
> The pardon of our sin,' &c.

and this has set me right."

Matthesius, Luther's friend and biographer, who was pastor in Joachimsthal, relates the following

fact:—"Not far from Joachimsthal there was a noble lady, who for several days was in such great danger and agony of childbirth, that both she and those that were with her began to be alarmed and disheartened. But in the evening a poor schoolboy sang before her house this verse:—

'And though it linger till the night,
And round again to morn,' &c.

which so cheered and comforted the lady that she said, 'Do not despair nor fear! God sends us this little boy to admonish us that we should not give up waiting on Him, though He tarry long. Let us again knock at his door and cry to Him, trusting in his word, his blood, his precious oath, and soon we shall see his help!' The women who were with her fell on their knees and prayed earnestly, and behold, before their prayer was ended, the mother was safely delivered of a living son, and their prayers were turned into praises."

And as in private, so in public this hymn was used in time of need to cheer and comfort souls. When, in 1681, the town of Strasburg was besieged by the French, the Evangelical congregation met for prayer in the cathedral church and sang this hymn, which was the last Evangelical hymn sung within that grand building; for when the town was taken by the French it fell into the hands of Roman Catholics.

In Frankfort-on-the-Maine there lived, about the

year 1704, a Jew named Mayer. One day, when passing St. Peter's Church with his sister, he heard the assembled congregation singing this hymn, which so moved him that he could not but express his admiration to his sister. She severely rebuked him for taking such pleasure in the foolish things of the Gentiles; but from that time a desire was kindled in his soul to become a Christian, which was afterwards accomplished. When he was baptized he was named Philip John Bleibtreu.

The fine old tune to this hymn likewise became very popular. In one house, in a Saxon village, it was so often sung, that a bullfinch learned to pipe it; and when, in the time of the war, the soldiers passing through, plundered the inhabitants of everything they could get, the bullfinch, in the hurry of the flight, was thrown under a bench, and there he suffered hunger for three days; but after the return of the people, the poor hungry bullfinch under the bench began to pipe the tune, "Out of the depths I cry to Thee," which made the tears start into the eyes of the woman of the house, who quickly attended to its wants.

PALM SUNDAY.

Hosanna to the Son of David! Raise.
Hosianna! Davids Sohn.

THE author of this hymn, *Benjamin Schmolke* (not Schmolck), was born on the 21st December, 1672, in Silesia, and was the son of a minister who devoted his child from its birth to the service of God. He had, however, not the means to prepare him for the University, and, if some benevolent friends and patrons had not liberally assisted him, his son could not have accomplished his purpose. While still a student at the University of Leipsic, young Schmolke once preached in his father's pulpit on Ps. xl. 17, "I am poor and needy; yet the Lord thinketh upon me: thou art my help and my deliverer; make no tarrying, O my God:" a sermon which so touched the heart of one of his hearers, a relative of his father's patron, that he contributed a considerable sum towards his university expenses. He began early to compose and to publish poems, by which he not only increased his means of subsistence, but obtained fame and honour. In the year 1694 he became curate to his aged father, and, being a very gifted preacher, he was greatly beloved by the congregation. In 1702 he was married, and obtained a charge in Schweid-

nitz, where by his mild deportment he overcame the devices of the Jesuits there, and gained the affection of his people, which animated him to compose hymns "to the praise of God and the edification of his neighbours," fifty of which he published in 1704. Through these his popularity increased, and in 1714 he rose to be "Pastor primarius" in Schweidnitz. But heavy afflictions were also to come upon him. On the 12th September, 1716, a conflagration destroyed half the town, in memory of which Schmolke, in 1718, composed a solemn hymn, which is still annually sung there at a commemoration service on the same day. About the same time he lost two lovely children and his venerable father. He published several other collections of hymns, many of which had been composed under his afflictions. In the year 1730, while sitting in his room on a Sunday, he had a paralytic stroke, which lamed his right side. He continued, however, in his work for five years more, resigned to God's will, to whose praise he still composed some beautiful hymns. He had two more paralytic strokes, which brought on the loss of his sight, and compelled him, at last, to give up preaching. But his spirit was still active; he remembered each one of his beloved people, and whenever one died he wrote a farewell hymn to his memory. He used to lay his hands on those who visited him, though he was no more able to pronounce the blessing intended for them. In the evening of the 12th February, 1737, his redeemed spirit joined the

throng of those, who sing in eternal light the new song to God and the Lamb.

Schmolke took Paul Gerhardt for his pattern in the composition of his hymns, and though he did not come up to that master's poetical standard, he yet attained in many of his hymns the same simple and touching style. He wrote altogether 1188 hymns, many of which were composed on special occasions, often hastily, and are therefore of less value, while many others possess peculiar depth and warmth. Schmolke, like Deszler (see p. 58), was rather an antagonist to the Halle school of the "Pietists," and yet his hymns prove his oneness of spirit with them, for they display the same earnest and simple piety which we find in the hymns of that school. The Lyra Germanica contains six of his hymns: they are, besides the above, —

Welcome, Thou victor in the strife, I. p. 91 (the Chorale Book, No. 61).

Heavenward doth our journey tend, I. p. 108 (the Chorale Book, No. 65). Another version in F. E. Cox's Sacred Hymns, p. 117.

Come, deck our feast to-day, I. p. 110.

Light of light, enlighten me, II. p. 66 (the Chorale Book, No. 17).

Blessed Jesus, here we stand, II. p. 86. (See the notes to this hymn.)

Translations of eight more are given in the Chorale Book, No. 15; in A. T. Russell's Psalms and Hymns, Nos. 115, 235; and in Hymns from the Land of Luther, pp. 21 (Weep not), 53 (My

God, I know that I must die), 72 (Thy will be done), 130 (The believer's dying testament), 216 (As Thou wilt), which is not by Neumeister, as stated there, but by Schmolke. The hymn, page 168 (Sabbath morning hymn), is not by Schmolke, but by Jonathan Krause, who was born, 1701, in Silesia, and was pastor in Liegnitz: it was published by him in 1732.

MONDAY IN PASSION WEEK.

Thou weepest o'er Jerusalem.
Du weinest für Jerusalem.*

ONE of the most beautiful hymns of *John Heermann* (to be distinguished from Nicholas Hermann and Dr. John Gottfried Hermann, two other hymn-writers, who are also represented in the Lyra Germanica). With him we are led back again to the time of the Thirty Years' War, the perils and horrors of which he fully experienced, without seeing its termination, for he died a year before the proclamation of peace. He was born, on the 11th of October, 1585, at Raudten, in Lower Silesia, where his pious father was a furrier. Once when in his childhood he fell dangerously ill, his mother earnestly prayed for his restoration, vowing that, if restored, she would let him study for the ministry, even if she had to beg for the means. Her prayer was answered, and her vow not forgotten, although seven years of famine, following in succession, seemed to render his studying almost impossible. He spent some time as tutor in the house of the

* For another rendering, see F. E. Cox's Sacred Hymns, p. 159.

pious minister at Fraustadt, Valerius Herberger (for a notice of whom see the Appendix), who loved him like a son, and whose example was very much blessed to him. There his poetical gift was first drawn out, which, under God's providence, opened his further way in life; for when he was at a school in Brieg, he read his poems in the presence of dukes and councillors, and in the twenty-fourth year of his age he was with great ceremony crowned poet laureate. With all this honour he remained humble, leading a pure and sober life. Soon afterwards he was appointed private tutor to three young noblemen, with whom he entered the University of Strasburg. When he had scarcely been there a year, his eyesight began to fail through illness, and he was obliged to return to his mother, whom he found likewise ill. Both, however, were restored, and his patron, the father of two of his pupils, nominated him to a chaplaincy in Köben, on the Oder, where on Ascension Day, 1611, he began his ministry. He was there near to Valerius Herberger, whom he esteemed as his spiritual father. His simple, earnest sermons were blessed to large numbers who crowded his church. But a heavy stroke of affliction came upon him: his pious and beloved wife, with whom he had only lived five years in a most happy union, died on the 12th September, 1617, leaving him, a desolate widower, without children. Under the greatness of his grief his body began to sink, and soon, he thought, he should be reunited to his beloved one. But God's

thoughts were otherwise; He drew his heart more to the Saviour, and opened in Christ's passion a fountain of comfort to him, for he wrote at that time his beautiful sermons on the sufferings of the Saviour, which made his name known throughout Germany. He composed also some of the most touching hymns on the same subject. On the 18th July, 1618, he married again, but he soon became so delicate in health that his wife could do nothing but nurse him; more especially from the year 1623 his life was almost one continued illness. He suffered peculiarly in his nose and windpipe, which hindered his preaching; but when he did preach, he earnestly witnessed against sin and sinners, and this brought upon him much opposition from some of the congregation. To all this, in 1629, the perils of the war were added. He had to fly from Köben, and to hide himself for seventeen weeks in a safe place. After his return pestilence broke out, which carried off in his town alone 550 people, among them his assistant chaplain. From September, 1632, to October, 1634, Wallenstein's troops thrice plundered the town, whereby Heermann lost all that he possessed. Once a rude soldier had already raised his sword over Heermann's head, and another time a whole troop of them threatened, with their swords, to take his life; once again he was in peril on the water, for when fleeing with many others to the opposite side of the Oder, the little boat nearly capsized, and by the time they had reached the middle of the stream, their perse-

cutors had gained the bank, and fired at them, and two balls passed in close proximity to Heermann's head. But in all these perils the Lord gave him courage, and saved him as by a miracle. Therefore he was able to comfort himself and others so beautifully in many of his hymns, which he mostly composed during these years of affliction. In 1636, his bodily sufferings increased so much that he could no more enter the pulpit; and in 1638 he retired to a little house in Lissa, where, during intervals of improvement, he wrote many devotional books. But one of the heaviest afflictions was yet to come: his eldest son, Samuel, a youth of great talents and piety, was seduced by the Jesuits while at school in Breslau, and in 1640 entered the Roman Catholic Church. On hearing it his poor father, who was grieved almost to death, sent him a most solemn letter, which had such an effect on the son, that he returned to the Evangelical faith, and sorrowfully asked his father's pardon, which the latter willingly gave, saying, "A father's heart is yet a father's heart." His son returned home, but died of fever (produced, it was said, by a powder of the Jesuits) on February 6th, 1643, much to the grief of his father, who, however, survived him only four years. His sufferings became so intense, that he could neither sit nor lie, but was obliged to stand, leaning against the wall. Weakness at last compelled him to lie down, when he wrote these words over his bed: "Lord, he whom Thou lovest is sick." He suffered patiently,

praying without ceasing, "Come, Lord Jesus, take me home!" On the morning of Sunday the 17th February, 1647, he gently fell asleep in Jesus.

He was a hymn-writer of the highest class, exceeded, perhaps, only by Paul Gerhardt; his hymns, which amount to about 400, are more perfect in form than the older ones, while they possess no less depth and piety. Jesus and his love, submission to God's will, these are the pervading ideas of all his beautiful hymns. They are most fully appreciated by Christian sufferers.

John Heermann is well represented in the Lyra Germanica, which contains beautiful translations of seven of his decidedly best hymns, namely, besides the above and the one immediately following,—

Alas, dear Lord, what evil hast Thou done, I. p. 77. (See the notes.)

O Christ, our true and only Light, II. p. 21 (the Chorale Book, No. 100). Another version in A. T. Russell's Psalms and Hymns, No. 137.

Ere yet the dawn hath fill'd the skies, II. p. 38 (the Chorale Book, No. 57). Another version in A. T. Russell's Psalms and Hymns, No. 113.

Lord Jesus Christ, my faithful Shepherd, hear, II. p. 93.

O God, Thou faithful God, II. p. 138. (See the notes to this hymn.)

For translations of six more, see A. T. Russell's Psalms and Hymns, Nos. 114, 138, 141, 158; and the United Brethren's Hymn Book, Nos. 286, 476.

TUESDAY IN PASSION WEEK.

Lord! Thy death and passion give.
Jesu deine tiefen Wunden.*

BY the same author as the preceding. This hymn is a translation of the twenty-second chapter of St. Augustine's Manual, and was first published in the year 1644. Gesenius (the author of the next hymn) brought it into the form in which it now generally appears, namely, addressed throughout to Jesus. Several instances are recorded of this hymn having cheered and strengthened dying Christians in their last conflicts.

* For other versions of this hymn, see the United Brethren's Hymn Book, No. 107; W. Mercer's Church Psalter and Hymn Book, No. 506; and Massie's Lyra Domestica, II. p. 125

WEDNESDAY IN PASSION WEEK.

When sorrow and remorse.
Wenn meine Sünd' mich kränken.*

COMPOSED about 1646, by *Dr. Justus Gesenius*, who was born July 6th, 1601, in Hanover. He studied at Helmstädt and Jena, and was first, from 1629, pastor in Brunswick; then, from 1636, chaplain to Duke George of Brunswick in Hildesheim; and lastly, court chaplain and councillor of the Consistory in Hanover, where he died September 18th, 1671. He was a sound, pious, and earnest divine of the Lutheran Church, author of several hymns, of which the one given here may be considered the best. The original copy, in Gesenius' own handwriting, is still extant.

Another celebrated divine of the Lutheran Church, Dr. John Gerhard, used daily to repeat to himself the fifth verse of this hymn ("Thy passion, Lord, inspires"), in order to bring the sufferings and death of Jesus daily to his remembrance.

* The Chorale Book, No. 48. Other renderings in the United Brethren's Hymn Book, No. 108; A. T. Russell's Psalms and Hymns, No. 86.

THURSDAY IN PASSION WEEK.

Alas, dear Lord, what evil hast Thou done.
Herzliebster Jesu, was hast du verbrochen.*

OMPOSED by *John Heermann* (see page 71), while still in Köben, in the year 1630, from the seventh chapter of Augustine's Meditations.

A pious clergyman and hymn-writer, John Tribbechovius, in Halle, who had been several years in England as chaplain to Prince George of Denmark, fell into such a fearful state of despondency and mental affliction, that he was brought, in March, 1712, to Tennstädt, where his mother was still living, in order that he might be cured. Just as he arrived there, he heard the tune of this hymn played by musicians from the church tower (according to a custom still prevalent in many towns of Germany), which so pleased him, that he began to sing this hymn aloud. Very soon afterwards he died (March 31st, 1712), rejoicing in the Lord.

A rich and influential gentleman in Augsburg

* The Chorale Book, No. 52. Other renderings in the United Brethren's Hymn Book, No. 103; F. E. Cox's Sacred Hymns, p. 25; A. T. Russell's Psalms and Hymns, No. 91.

was so moved by this hymn that he reconciled himself to his enemies.

Dr. Petersen, chief pastor at Lüneburg (from 1688 to 1692), relates in his autobiography, that, on account of his so-called mystical doctrines, he had many adversaries among the clergy, one of whom, at Lüneburg, in a sermon publicly assailed him, calling upon the magistrate to depose him, and if he should refuse to go, to behead him. After the close of this violent sermon, the precentor began to sing this hymn, "Alas, dear Lord," &c., which had a remarkable effect upon the congregation.

GOOD FRIDAY MORNING.

Ah, wounded Head! must Thou.
O Haupt voll Blut und Wunden.*

HIS beautiful hymn of *Paul Gerhardt* (whose life, see page 5) is an imitation rather than a translation of a Latin hymn by the celebrated Bernard of Clairvaux, † who lived in the eleventh century, and whom Luther called "the best monk that ever lived." It was first published in the year 1659, and it is considered by many the most beautiful of all Passion hymns.

It has often been signally blessed; among others to a Roman Catholic from Bohemia, who through reading the Bible was led to seek Evangelical truth. When for the first time, in a Protestant church, he heard this hymn sung, he was so overpowered, that he shed tears of joy, for he saw, clearer than ever, his own sin and the Saviour's grace; he understood, better than ever, the secret of justification by

* The Chorale Book, No. 51. Other versions in the United Brethren's Hymn Book, No. 102; Hymns Ancient and Modern, No. 97; W. Mercer's Church Psalter and Hymn Book, No. 92; Massie's Lyra Domestica, II. p. 114.

† "Salve caput cruentatum" (see Trench, Sacred Latin Poetry, p. 122).

faith alone, and he became from that time a true Evangelical Christian, walking worthy of his vocation.

But it is more especially round the last two verses that a host of interesting facts might be grouped, to show how many dying Christians had been refreshed by them. The last line of the hymn, "Who dieth thus, dies well," may owe its origin to a reminiscence in Gerhardt's mind of Luther's words, on his return from the funeral of his beloved child Magdalene, who died when thirteen years of age. He said to Melancthon: "If the child could be made alive again, and were to bring me the whole Turkish Empire, I would not accept it. *Oh, who dieth thus, dies well!* 'Blessed are the dead who die in the Lord.'" When Luther had asked her, shortly before her end, "My dear little daughter Magdalene, would you like to stay here with your father, or do you rather desire to go to your heavenly Father?" she answered, "Yes, dear father! as God will;" and soon afterwards she died in childlike faith. Luther said to those who expressed their sympathy to him, "Oh, would that we died like her! I would be glad to share her end at this very hour." And when the child was laid in the coffin, he said, "My dear Magdalene, how well it has gone with thee! Thou wilt rise again, and shine like a star, yea like the sun."

Frederic William I., King of Prussia from 1713 to 1740, the father of Frederic the Great, ordered

in his will that at his funeral this hymn should be played by the band.

When General Dyhorn was mortally wounded in the battle near Bergen, on the 13th April, 1759, he was brought to Frankfort-on-the-Maine, and was visited there by the senior pastor, Dr. Fresenius. The general had up to that time been an infidel, but on his deathbed he turned to Christ; and when Dr. Fresenius, during his second visit, repeated these two verses to him, he was so pleased with them that he asked to have them repeated to him again and again, saying that they expressed his stronghold of faith, and that Jesus, whose divinity he had so long denied, had now become his all.

When Feddersen, the pious pastor in Altona (author of several German hymns), was lying in his last illness (in the year 1788), amid such agonizing pain that he thought he could not bear it any longer, he asked that this hymn should be read to him, by which his patience was greatly strengthened, for he said, "My Saviour suffered innocently, but I am a sinner."

In Pearson's "Memoirs of the Rev. Christian Frederic Swartz" (Vol. II. p. 312), the end of this faithful missionary, who had laboured in South India from 1750 to 1798, is thus recorded by his fellow-labourers: "On the 13th February, 1798, at noon," after having been so weak on the previous day that his end had then been expected, "he revived again. We sang the hymn, 'Christ is my life' (Christus der ist mein Leben), when he began to sing with

us; he then spoke very humbly of himself, extolled his Redeemer, and wished to depart, that he might be with Christ. 'Had it pleased Him,' he said, 'to spare me longer, I should have been glad: I should then have been able to speak yet a word to the sick and poor; but His will be done! May He but in mercy receive me! Into Thy hands I commend my spirit: Thou hast redeemed me, O God of truth!' After this, the native assistants sang the last verse of the hymn, 'O Head so full of bruises'" (or here, "Ah, wounded Head") "in their own language, for it had been, like many of these German hymns, translated into Tamil by the first Protestant Indian missionaries, Germans from Halle. Again, Swartz frequently joined in the singing. He then rested a little, after which he desired to be raised up, and unexpectedly opened his lips, from which had issued so much instruction and consolation, and thus expired in the arms of his faithful and attached native fellow-labourers, about four o'clock."

Similar instances might be multiplied. The pious Kiesling, in Nuremberg, died on the evening of the 27th February, 1825, during the singing of the last two verses of this his favourite hymn, which were sung to him by a number of children, who had come to see their dear old friend on his dying bed. The same is recorded of John Jähnike, pastor of the Bohemian Bethlehem's Church in Berlin, who died July 21st, 1827. Shortly before his end he said, "I have found the Lord faithful during the

whole of my life." The last two verses of this hymn were then sung, and when at the last line, "Who dieth thus, dies well," the friends looked at his venerable face, behold, he had already fallen asleep in Jesus!

When Louis Hofacker, the faithful young preacher of Christ in Würtemberg, lay at the point of death, the last verse but one of this hymn was repeated to him by his brother; and though dying, he still corrected his brother in one word, which he had not rightly pronounced according to the original, and a few moments afterwards he yielded his spirit to the Saviour, whose name, with his expiring breath, he yet lisped three times.

GOOD FRIDAY EVENING.

Thou holiest Love, whom most I love.
O du Liebe meiner Liebe.*

THIS hymn is generally ascribed to *Angelus Silesius* (about whom, see p. 32), whose spirit it certainly bespeaks. But it is not contained among Angelus' own hymns; it was first published in 1704, in Freylinghausen's hymn book; and according to the notes to that hymn book, the author is unknown.

* For another rendering of this hymn, see the United Brethren's Hymn Book, No. 109.

EASTER EVEN.

Rest of the weary! Thou.
So ruhest du, o meine Ruh.*

BY *Solomon Frank*, born on the 6th March, 1659, in Weimar, and afterwards secretary to the Consistory in the same town, where he died on the 11th June, 1725. Nothing further is known of his life. He was a pious man, who early learned to pray with Moses, "So teach us to number our days that we may apply our hearts unto wisdom." For he composed many hymns on death and heaven; see another hymn of his in the Second Series, p. 203, "I know my end must surely come" (Chorale Book, No. 185). In his hymn-writing he aimed at following the example of Rist (see p. 3), and he composed about 300 hymns, several of which are very good. This hymn, addressed to "Jesus in the grave," is one of seven Passion hymns in the second volume of Frank's poems, published in 1716. S. Frank is to be distinguished from John Frank, the author of several other hymns in the Lyra Germanica.

* For other renderings of this hymn, see A. T. Russell's Psalms and Hymns, No. 103, and W. Mercer's Church Psalter and Hymn Book, No. 93.

EASTER DAY MORNING.

In the bonds of death He lay.
Christ lag in Todesbanden.*

OMPOSED by *Luther* (about whom, see page 13) in the year 1524, from a very old German Easter hymn, "Christ ist erstanden." The latter dates from the twelfth century, and was much sung in churches, though worship was then conducted almost exclusively in the Latin tongue. Luther highly valued this old German hymn, which he improved by his additions. A record exists of a Jewess, who in the hour of her travail heard the boys in the street sing this old Easter hymn, which at once so affected her that she not only resolved to become a Christian herself, but dedicated her infant also to the risen Saviour; and the child was really brought up as a Christian, and became a doctor of medicine.

In the fourth verse of this hymn Luther evidently had in his mind the words of an old

* The Chorale Book, No. 60. For other versions of the same hymn, see the United Brethren's Hymn Book, No. 159; A. T. Russell's Psalms and Hymns, No. 104; and W. Mercer's Church Psalter and Hymn Book, No. 104 (Massie's rendering).

Latin Easter sequence: "Mors et vita duello conflixere mirando: dux vitæ mortuus regnat vivus." This verse has often afforded strength and comfort to the dying; *e.g.* Dorothea, the wife of the Duke of Mecklenburg, and daughter of Frederic I., King of Denmark, often repeated it in her dying hour (November 11th, 1575), deriving from it much consolation. A noble lady in Holstein, whose life had been spent in doing good, conversed on her dying bed (in 1780) with her pastor about spiritual things, when he proposed to sing this hymn, "In the bonds of death He lay," in which she feebly joined. When they came to the end of the fourth verse, "Christ through death has conquered death," she raised herself, clapped her hands, repeated these words with a smile, and yielded her spirit into the hands of her Saviour.

TUESDAY IN EASTER WEEK.

Jesus, my Redeemer, lives.
Jesus meine Zuversicht.*

THIS beautiful and favourite Easter hymn was written by the pious *Electress of Brandenburg, Louisa Henrietta,* the wife of the great Elector Frederic William. She lived contemporaneously with Paul Gerhardt, and though outwardly somewhat opposed to him, as she belonged to the Reformed Church, and was the wife of Gerhardt's sovereign, who deposed him (see page 6), she yet inwardly, and on the field of sacred poetry, joined hands with him.

She was born on the 17th November, 1627, at the Hague, in Holland, being the eldest daughter of the zealous Protestant champion, Frederic Henry, Prince of Orange and Governor of the Netherlands, and granddaughter of Coligny, who fell a victim to Roman Catholic hatred in Paris on the night of St. Bartholomew's Day, 1572. She was brought up very simply and religiously,

* The Chorale Book, No. 59. Other versions in the United Brethren's Hymn Book, No. 1198; A. T. Russell's Psalms and Hymns, No. 264; W. Mercer's Church Psalter and Hymn Book, No. 106; Massie's Lyra Domestica, II. p. 127.

removed from the dissipations of other courts, as well as from the horrors of the Thirty Years' War, and was married, on the 7th December, 1646, to Frederic William, Elector of Brandenburg. She remained, however, for a time with her father, attending on him in his long illness with the greatest love and patience, until his death on the 14th March, 1647; indeed, it was not until after the proclamation of peace that she was enabled, in the autumn of 1649, to join her husband in Berlin. On her journey her firstborn son, William Henry, fell dangerously ill, and, in spite of all her prayers and the most careful attention, he died in her arms. After this sad event, in the same year, 1649, she wrote this hymn, though it was not published till 1653. She lived in a most happy union with her husband, whom she accompanied on all his journeys, even in winter, for he loved her so much that he said he could not live without her. She was a true "mother of the land" (Landesmutter), most anxious to remedy the misery of the people after the long war. She introduced the cultivation of potatoes into Brandenburg, and sent for farmers from Holland to establish model farms. Being herself very pious, she cared at the same time for the spiritual wants of her subjects; she established schools, published in 1653 a hymn book, into which four hymns of her own were introduced, and, though firmly holding the doctrines of the Reformed Church, she earnestly desired peace between the Lutheran and Reformed

parties, and conferred upon the former also some signal marks of her favour. She loved Paul Gerhardt's hymns, which were then being published, and did not fail to recognize him as an excellent hymn-writer. She was so beloved by the people, that it is stated nearly all the newborn girls were named after her, Louisa. But one thing brought great grief and anxiety upon her. Ever since the death of her firstborn, there was no heir to the throne, nor any prospect of the continuation of the house of Hohenzollern. So much did she feel this, that one day, after much prayer, she appeared before the Elector, and said, "I propose to you a divorce: marry another wife, who may present the land with an heir; you owe it to your people." The Elector, however, did not accept this sacrifice, but replied, "As for me, I shall keep my oath, which I gave you before God; and, should it please Him to punish me and the land, we must submit to His will. My dear Louisa! have you forgotten the word, What God hath joined together, let no man put asunder?" And taking her hand, he gave her a look of love, and said, "Well, what is not now, may yet come to pass."

The Electress, greatly relieved, retired to her country seat in Oranienburg, a rural town, which she herself, after the devastation of the war, had re-established and named. She never missed divine service, at which she appeared in the most simple attire, having made it a rule never to look in a mirror

before going to public worship. In the spring of 1654 her health improved, and in the same year she gave birth to an heir, which filled her with such joy and gratitude that she not only devoted every Tuesday (the day of his birth) to special prayer, but she founded an asylum for twenty-four fatherless children in Oranienburg, which was afterwards removed to Berlin, but is still called the Oranienburg Orphan House. A time of war followed, and she accompanied her husband to Königsberg, which was besieged by the Swedes. The Poles and Tartars invaded the land, carrying devastation and horror before them. Under these trials the health of the sympathizing Electress suffered very much. By her order every soldier carried with him a New Testament, with the Psalms. On the 11th July, 1657, she again gave birth to a son, who afterwards became Frederic I., King of Prussia. After a short time of peace another war ensued against Charles Gustavus, King of Sweden, during which she accompanied her husband to the remotest part of Jutland, and travelled back with him to Holland in winter. She was indeed "a helpmeet" for him; and much of the description of a virtuous woman in Prov. xxxi. may be applied to her. In 1664 she gave birth to twins, who did not live long; and after her last child, Ludwig, was born, in 1666, she was so weak that she began to prepare for her end. The sting of death would sometimes make her feel afraid, but faith and hope soon dispelled again all fears. She spent the winter at her mother's, in

Cleve, and having returned to Berlin in the spring nothing better, she died peacefully on the 18th June, 1667, to go where she betimes had fixed her heart (see the last verse of this hymn). Her husband, who deeply lamented her, followed her on the 29th April, 1688, and very probably he had at his end this very hymn of his never-forgotten partner in his mind, for his last words were, "I know that my Redeemer liveth."

Among the four hymns of the Electress which are still preserved, this one is, without doubt, the best and the most popular. Its use is not confined to Easter only, but in many places, especially in Prussia, it was, and still is, often sung at funerals. The celebrated physician and philanthropist, Dr. Hufeland, who died at Berlin in 1836, specially requested that this hymn should be sung at his grave, a request which was carried out by the immense assembly that stood round it.

When Bartholomew Ziegenbalg, the first among the Protestant missionaries in India, was near his end, he asked his friends, who stood round his bed, to sing this hymn (which is also translated into Tamil), and when they had done so, the dying servant of Christ told them, that there was such a brightness before his eyes as if the sun was fully shining upon his face, and soon afterwards he expired.

The late King of Prussia, Frederic William IV., honoured the memory of his pious great-great-grandmother in Oranienburg by presenting to the town, at the bicentenary commemoration of its

re-establishment on the 27th September, 1850, a fine bell, which he named "Zuversicht," and which bears inscribed upon it the first two lines of the first verse of this hymn, "Jesus meine Zuversicht und mein Heiland ist im Leben," which verse was sung by the assembled multitude.

The wife of a drunkard in a country village once fetched her husband at midnight from the tavern. Broken-hearted, she entered, and was received with wild expressions of merriment and laughter. The drunken men, knowing her to sing well, urged her to give them a song, saying they would not let her husband go until she had complied with their wish. At last, stepping back a little, she began to sing this solemn hymn. All were quiet: the men put down their glasses, and amidst the deepest silence the good woman, taking hold of her husband's hand, led him out.

The pastor of a village was once suddenly called to a woman who was very ill. He went, but, through shyness and confusion, he was not able to say anything. All at once, the woman herself, in her dying anguish, began to sing this hymn, which opened also the minister's lips, so that he could witness of Him who died and rose again for us, to save us from the agony of death.

FIRST SUNDAY AFTER EASTER.

What had I been if Thou wert not.
Was wär ich ohne dich gewesen.

THIS hymn quite bears the stamp of a modern one, in its soft, almost sentimental, character. It was composed by *Frederic von Hardenberg*, called *Novalis*, which name he adopted from an estate belonging to his branch of the Hardenberg family. He was born, on the 2nd May, 1772, at the family estate, Widenstett, in Saxony. His father was the director of the Saxon salt-mines, and both his pious parents were connected with the Moravians, in whose schools he was brought up. He early showed a most tender and gifted mind, and a remarkable power of imagination. He studied philosophy and law at the Universities of Jena, Leipsic, and Wittenberg, and was greatly influenced by the romantic enthusiasm which then prevailed in politics, arts, and sciences. Having finished his studies, he obtained in 1795 an appointment at Tennstädt, in Thüringen, where he became acquainted with Sophia von Kühn, who, though only thirteen years old, was already a young woman of the greatest beauty. He was engaged to her in the same year, but immediately afterwards she became dangerously ill, and though she recovered,

she lived only to linger and to die, in her fifteenth year, on the 19th March, 1797. Novalis' grief was unspeakable. He almost worshipped the departed one. But his grief led the hitherto worldly youth to more serious thoughts; perhaps it also laid in him the seeds of early death, although he was at that time in the bloom of life, a tall handsome young man. He went, in December of the same year, to Freyberg, to study the working of mines, and while there became engaged to Julia Charpentier. In 1799, he returned to his father, and obtained an appointment in Thüringen. About this time he wrote some of his sacred poems, which he intended to publish in a hymn book, together with a collection of sermons on the most important doctrines of Christianity. In August, 1800, he began to spit blood, just as he was to go to Freyberg for his marriage, which was therefore postponed. He became weaker and weaker, and on hearing that his younger brother was drowned, he sustained such a shock that he ruptured a blood-vessel. He continued, however, to occupy himself by writing several more hymns, and reading his Bible much, and the writings of Jacob Boehme, Zinzendorf, and Lavater; and though previously his religion consisted only in romantic feelings, there seemed to be then, more than ever, a beginning of true Christian life in him; he stretched out his longing arms to the Saviour, although he did not attain to a deeper comprehension of the Gospel, and to solid experiences of inner life. The more his end approached,

the more he hoped for recovery, for the cough decreased, and except his weakness he had no feeling of illness. But from the anniversary of Sophia's death he sank perceptibly, and on the 25th March, 1801, while listening to a melody on the piano, he gently fell asleep in the arms of his friend, Frederic Schlegel. All his poems display admiration for the Christian religion, and a constant looking beyond this world. In this respect his influence was very salutary, at a time when no other poet of eminent talents devoted his gifts to the objects of Christian faith. He composed fifteen hymns, among which are two addressed to the Virgin Mary. He may, in his soft, sentimental spirit, be compared to Angelus Silesius, although the latter must be said to have possessed a deeper and more experimental knowledge of the truths of the Gospel.

The original of the above hymn has nine verses, of which five are translated with very slight modifications. The Lyra Germanica contains two more hymns of Novalis:—

Though all to Thee were faithless, I. 167.
I say to all men, far and near, II. 40.

Another is translated in Hymns from the Land of Luther, p. 147 (Jesus, all-sufficient).

FOURTH SUNDAY AFTER EASTER.

Holy Ghost! my Comforter!
Heil'ger Geist, du Tröster mein.*

A TRANSLATION of the beautiful Latin Pentecostal hymn, "Veni sancte Spiritus,"† which *King Robert of France*, the son and successor of Hugh Capet, composed. King Robert reigned from 997 to 1031, and did very much for the cultivation of church-song. The German translation was written by *Martin Moller*, pastor at Görlitz, who died in the year 1606; another of his hymns is translated in A. T. Russell's Psalms and Hymns, No. 223.

* The Chorale Book, No. 69. For another translation of the Latin Hymn, see A. T. Russell's Psalms and Hymns, No. 126.

† See Trench, Sacred Latin Poetry, p. 179.

FIFTH SUNDAY AFTER EASTER.

Christ, Thou the champion of that war-worn host.
Christe, du Beistand deiner Kreuzgemeine.*

BY *Matthew Apelles von Löwenstern*, born April 20th, 1594, in Silesia, and the son of a saddler. He early showed eminent talents, especially in music, which raised him above his station. Having obtained the favour of the Duke of Bernstadt, he became, in 1625, director of the choir at Bernstadt and councillor to the Duke. He afterwards entered, as statesman, the service of the Emperors Ferdinand II. and III., the latter raising him to nobility. He lived through all the troublous times of the Thirty Years' War, which are re-echoed in almost all his hymns, and died, after suffering much from gout, at Breslau, April 11th, 1648. He is the author of thirty hymns, together with their tunes. The above hymn may be truly called "a battle-song of the Church."

Another of his hymns is given in the Second Series, page 70, which was also written during the same calamitous time:

When anguished and perplexed (the Chorale Book, No. 142),

and one more in the Chorale Book, No. 177.

* W. Mercer's Church Psalter and Hymn Book, No. 279.

ASCENSION DAY.

Lord, on earth I dwell in pain.
Herr auf Erden muss ich leiden.*

BY *Caspar Neumann*, born at Breslau, September 14th, 1648; he studied in Jena, and subsequently accompanied Prince Christian, the son of Duke Ernest of Saxe-Gotha, on his journeys. After his return in 1676, he became, first, court chaplain in Altenburg, and subsequently, from 1678, he laboured as preacher and professor of divinity in his native town of Breslau, where he died, January 27th, 1715. In 1709 he suddenly lost his eldest son, and from that time longed for his end. He was a truly pious man, celebrated for his eloquence and learning, and especially his knowledge of Oriental languages. He wrote thirty-nine hymns, which in their simplicity and earnestness are very beautiful; he also published, in 1680, a small book of prayers, which was translated into almost all European languages. The above hymn (the original of which has six verses) was first published in 1700. The pious pastor in Sitzenkirch (Baden), William Köllner, who died in 1835, fell, in the summer of 1799, into such a state of mental depression, that he was unable to

* The Chorale Book, No. 66.

continue his work. He almost constantly sighed: "O God, hast thou quite forgotten me?" After having been in this state for two months, he appointed this hymn to be sung one Sunday in the church, and when the second verse had been sung, he was so overcome, that he shed tears, which for a long time he had been unable to do, and from that moment the heavy burden, which had laid on his mind, was gradually removed.

TUESDAY IN WHITSUN-WEEK.

Come, Holy Spirit, God and Lord.
Komm Heil'ger Geist, Herre Gott.*

THIS is *Luther's* amplification of an old German version of the Latin antiphona de Spiritu sancto, which originated in the eleventh century, and is ascribed by some, but without foundation, to King Robert of France (about whom see page 98). It is as follows:—

Veni sancte spiritus:
Reple tuorum corda fidelium,
Et tui amoris in eis ignem accende;
Qui per diversitatem linguarum cunctarum
Gentes in unitate fidei congregasti,
Allelujah! Allelujah!

Luther (about whom see page 13) added two verses to the one which he already found in use, and his hymn, with its old tune, was first published in 1524. It spread rapidly among the common people, in proof of which the fact may be adduced, that in the peasants' war it was sung by the fanatical peasants at the bloody battle of

* The Chorale Book, No. 72. For other versions, see the United Brethren's Hymn Book, No. 249; A. T. Russell's Psalms and Hymns, No. 17; and W. Mercer's Church Psalter and Hymn Book, No. 142 (Massie's rendering).

Frankenhausen, in the year 1526. For when the Landgrave Philip of Hesse gave the signal for the attack against them, the peasants remained unmoved, neither retreating nor defending themselves, but waiting for the miraculous help of God, which their leader, Thomas Münzer, had predicted; they began to sing this Pentecostal hymn, and continued singing, until 50,000 of them were slain and the rest dispersed.

When Leonhard Kayser, on account of his Evangelical preaching, was burned alive in Passau on the 16th August, 1527, he asked the people to sing this hymn while he was tied to the stake. This they did, and when the flames rose high, he was heard several times to call: "Jesu, I am thine, save me!" And so he died. It has since often been used by ministers of the Gospel, not only in their preaching, but also on their dying beds. In many churches it was the standing hymn at the opening of divine service. A family in Silesia sang it during a fearful storm in 1535, when the roof of their house was blown away, but they themselves escaped without any injuries. The wife of the celebrated Frederic Perthes in Hamburg, the daughter of Matthias Claudius, wrote to her son, who was studying at the University, on his birthday: "My most earnest birthday wish and prayer for you is—

'Thou Strong Defence, Thou Holy Light,
Teach him to know our God aright,

And call Him Father from the heart:
The Word of life and truth impart,
That he may love not doctrines strange,
Nor e'er to other teachers range,
But Jesus for his Master own,
And put his trust in Him alone.'

"My beloved child! may God fulfil this prayer for you!"

FIRST SUNDAY AFTER TRINITY.

On wings of faith, ye thoughts, fly hence.
Geht hin, ihr gläubigen Gedanken.

BY *Dr. John Gottfried Hermann*, born October 12th, 1707, in a village of Saxony, where his father was the clergyman. He received his instruction first at home, then in Grimma, where he began to show his poetical talents by composing Greek, Latin, and German verses. He studied at Leipsic, where he was at the same time tutor in the house of the pious Dr. Wagner, President of the Consistory, under whose roof a real love for the Word of God was kindled in him. In the year 1731 he married the daughter of Professor Schell, in Leipsic, and laboured as preacher first in Rahnis, then in Pegau, near Leipsic, and his ministry was blessed to the souls of many. In 1738 he was called to the pastorate of the Lutheran Church in Amsterdam, but just as he was ready to go there, the smallpox broke out among his children, and hindered his departure. Meanwhile he was nominated to the church in Plauen, where for eight years he laboured with the Divine assistance and blessing. From 1746 to 1791 he occupied the same position as court chaplain and member of the Consistory in Dresden, which Spener, the head

and founder of the "Pietists," had filled from 1686 to 1691. Hermann, however, did not belong to the latter school, but to the "orthodox" party, which was rather opposed to the Pietists. He died in Dresden, after a long and faithful ministry, on the 30th July, 1791. He is the author of only two hymns, published in 1742. That given here is a very beautiful one in praise of God's eternal decree of salvation, according to Ephes. i. 3–12.

SECOND SUNDAY AFTER TRINITY.

Heart and heart together bound.
Herz und Herz vereint zusammen.*

THIS is a very beautiful Moravian hymn, written by *Count Zinzendorf* in the year 1725, when the Moravian settlement at Herrnhut had just been established, and Zinzendorf earnestly sought to unite these Christian settlers, who had brought various views with them, as brethren in the one common salvation through Jesus Christ. The hymn faithfully displays the spirit of brotherly love, which not only animated its pious author, but pervaded the whole Moravian Church. It was first published by him in 1725, in a collection of hymns on the last discourses of Christ, John xiv.–xvii., where this hymn is given to John xvii. It is often sung in Germany at devotional and social Christian meetings, *e.g.* of young men's associations. Its author, Nicholas Lewis, Count and Lord of Zinzendorf and Pottendorf,† was born on the

* The Chorale Book, No. 105. For another rendering of a part of this hymn, see the United Brethren's Hymn Book, No. 485.

† See the Life of Count Zinzendorf, by Spangenberg. Translated from the German by Samuel Jackson. London: Holdsworth, 1838.

26th May, 1700, at Dresden. His pious father, who had been Premier-minister at the court of Saxony, died soon after his son's birth. Spener, the court chaplain at Dresden, was the child's godfather. After the re-marriage of his mother, the young count was placed under the care of his grandmother, who early instilled into his tender mind the doctrines and precepts of the Gospel. He was as a child remarkable for early piety. Sometimes he wrote little notes to his beloved Saviour, and threw them out of the window in the hope that He would find them. When he was six years of age, a troop of soldiers, who came to ask for money, found him preaching to the chairs, which he had collected together, and, struck with astonishment, they stood still to listen to the young orator. His pocket-money he gave away to the poor, and his greatest delight was, to gather a few children together and pray with them. From the 11th to the 16th year of his age he studied at the Royal School in Halle under the direction of Augustus Hermann Franke, who once said of him: "This youth will one day become a great light of the Church." While there, his zeal for the cause of God was strengthened by all he saw and heard; and even the troubles and trials which he passed through, arising from illness, unkind tutors, and the scoffing of some of his comrades, helped only to confirm him in his determination to be the Lord's; he found also some like-minded youths there, with whom he joined in meeting for prayer. In the year 1716 his guardian,

who was no friend to the Pietists in Halle, sent him to the University of Wittenberg, to study the law, which he did most diligently, although his desires were constantly towards the study of divinity, to which he devoted his leisure hours. He composed at that time many hymns and spiritual poems, and wrote several treatises of a theological nature. His wish was to do something in the world for the honour of his Saviour, and the good of his neighbours. In the spring of 1719, he left Wittenberg, and, accompanied by a private tutor, commenced his travels through Holland, France, and Switzerland. In Düsseldorf his attention was particularly attracted by the beautiful *Ecce Homo* in the picture gallery, which bore the following inscription, "All this I have done for thee; what doest thou for me?" At Utrecht he stayed for a time, pursuing his study of jurisprudence, and likewise receiving instruction in the English language, but Sunday he always devoted to the study of Scripture and the benefit of his soul. He also stayed for some time in Paris, but it may be truly said of him there, as of Moses in Egypt, he chose rather to join the people of God, than to enjoy the pleasures of sin for a season, esteeming the reproach of Christ greater riches than the treasures in Paris. His travels greatly enlarged his mind, and contributed to form his character for noble tolerance, by which he was able to see and acknowledge true religion among the members of different churches and sects. After his return

in 1721, he very much wished to become a minister of the Gospel; but this being something uncommon for persons of his rank in the Lutheran Church, his relatives could not coincide with him, and, in deference to their wishes, he accepted an appointment in Dresden, with the title of Judicial Councillor. But even in this position he could not but preach the Gospel. With the consent of the clergy, he conducted religious meetings in his house; and he also published a weekly paper, "The German Socrates," in which he bore witness for Christ. On the 7th September, 1723, he was married to the Countess Erdmuth Dorothy, a sister of his friend Count Reuss, for whose sake he had most generously relinquished a former attachment to the Countess Theodora of Castell, on learning that the mother of Count Reuss particularly wished her son to marry this lady, a sacrifice for friendship which was richly rewarded by his finding in the sister of that very friend a most excellent helpmeet. It was about this time, that several Christians from Moravia, followers of the old Bohemian Brethren, who had sprung from the Hussites, became known to Count Zinzendorf. They had suffered much persecution in Moravia, on account of their evangelical faith, and had, therefore, been compelled to leave their own country, and seek elsewhere a home and freedom of worship. The Count had just bought a large estate, named Berthelsdorf, in Upper Lusatia, in Saxony, on which he most willingly permitted these Moravian refugees to settle. This

settlement, at the foot of a hill called "Hutberg," was named "Herrnhut" (implying that they placed themselves under "the protection of the Lord"). On the 12th May, 1724, the foundation stone of a meeting-house was laid, and in 1727, Zinzendorf resigned his appointment in Dresden, and removed altogether to Berthelsdorf, to devote himself entirely to this increasing settlement, and to the temporal and spiritual care of the settlers. His aim was, to establish there a little society of Christians from various churches and sects, to be a light in, and the salt of, the Lutheran Church, which, in his eyes, greatly needed a reformation; and though at first, some differences arose among these settlers, yet he succeeded through much love, patience, and wisdom, in uniting them in the bonds of peace, and thus he formed, in 1727, the so-called Brethren's Church at Herrnhut, which soon grew, and spread into other countries, and began to send out missionaries (from 1732) to the poor negro slaves in the West Indies, and to Greenland, and subsequently to other parts of the heathen world. Great, however, and constantly increasing, was the opposition to this new Church, so that Zinzendorf was even compelled to leave Herrnhut. He lived for some time in Tübingen, where, in the year 1734, after being examined and found orthodox, he took orders. He then travelled about in various countries to win souls for Christ. In Berlin, he obtained the favour of the king, and delivered addresses, which were attended by many of the nobility, so that one day

forty-two carriages stopped before his house. In January, 1737, the Count, for the first time, arrived in London; he made the acquaintance of John and Charles Wesley, and Whitfield, and for a time an intimacy existed between the Brethren and the Methodists; afterwards, however, it was given up on account of doctrinal differences. Soon after his return the Count was, on the 20th May, 1737, consecrated at Berlin as bishop of the Moravian Church, by Jablonsky, who was at that time the oldest bishop of that Church. This office Zinzendorf resigned, in 1740, on account of the many false accusations brought against him by his enemies, which he wished to bear alone, without involving the Moravian Church. In October, 1738, he went to the West Indies, to help the mission there, and liberated, through his intercession, the missionaries who had been imprisoned; in 1741, he went to America, and laboured in Philadelphia, and among the Indians, with much blessing. He returned, in April, 1743, and surprised the Church at Herrnhut by a short visit. But it was not until 1747, that he obtained formal permission to return to Saxony and Herrnhut; and in 1749 the Church of the Moravian Brethren, who adopted the Augsburg Confession (of the year 1530) as their standard of faith, was publicly acknowledged in Saxony. In England, the Brethren's Church, which had gained many adherents, was by act of parliament dated May 12th, 1749, confirmed as an Episcopal Protestant Church. Zinzendorf came to London

again in 1748, for a short time, and once more in 1751, when he remained four years. Here, on the 28th May, 1752, his only remaining son, Christian Renatus, died, in the twenty-fifth year of his age. He was a very pious, promising young man, the author of several beautiful hymns, written in the same spirit as those of his father; some of them are contained in the United Brethren's Hymn Book, *e. g.* Nos. 145, 853. Soon after his return Zinzendorf lost, on the 19th June, 1756, his beloved and excellent wife, who also, like her husband and son, left some sweet hymns which testify to her devotional spirit (for a very beautiful hymn of hers, see the United Brethren's Hymn Book, No. 856). A year afterwards the Count was married again to Anne Nitschmann, one of the sisters at Herrnhut. He spent the remainder of his days in quietude at Herrnhut, ripening more and more for heaven. On the 5th May, 1760, he became ill with fever, which took so rapid a course that he died on the 9th. Some of his last words to his son-in-law were, "Now, my dear son, I am going to the Saviour. I am ready; I am quite resigned to the will of my Lord. If He is no longer willing to make use of me here, I am quite ready to go to Him: for there is nothing more in my way." Nearly a hundred brethren and sisters had assembled in the room where he lay, and in the adjoining apartments. The Count looked a few times around him with a kind and indescribably cheerful countenance, which was answered by the

affectionate tears of those present. His son-in-law accompanied the departing spirit with the words, "Lord, now lettest Thou thy servant depart in peace;" and just as the word "peace" was pronounced, he ceased to breathe. On his tombstone the following words are inscribed: "He was ordained that he should go and bring forth fruit, and that his fruit should remain."

Zinzendorf was, certainly, a character of no common order. He combined great genius and a noble cultivation of mind with a heart glowing with the love of Christ. This made him a most fruitful poet, who sang, most enthusiastically, the love of Christ and of his church. From his boyhood to his last days, he composed more than two thousand hymns, which, of course, are not all equally good, but among which, notwithstanding negligences of form and exuberance of feeling, are some of the finest, grandest, loveliest, and most touching effusions of sacred poetry. There certainly was "a tendency that feeling should degenerate into sentimentality, and the devout dwelling of the heart on Christ's great sacrifice into compassion and gratitude for his physical sufferings" (Preface to the Lyra Germ. I. p. xvi.); and there was a time, chiefly from 1744 to 1750, when Zinzendorf, and with him the whole Moravian Church, were entirely carried away by this enthusiasm, and the sublime really degenerated into the ludicrous; but before that period, and after it, when Zinzendorf suppressed nearly all his hymns

and writings composed during those years, there was a holy flame of spiritual zeal, which must not be condemned, and which combined the most beautiful childlike simplicity and the deepest reverence. The best period of his hymn-writing was from 1720 to 1740, and to this period the hymn here given belongs. The translation, although marked "after Zinzendorf," is yet very faithful to the original, several verses being omitted and some contracted: only the last verse may be considered as almost a free addition.

Another hymn of Zinzendorf will be found in the Second Series, p. 120, "Christ will gather in His own" (see the notes to it). The well known hymn in the Wesleyan and other collections, "Jesus, thy blood and righteousness," is also a free and abridged translation of a very beautiful hymn of Zinzendorf ("Christi Blut und Gerechtigkeit"), written in 1739: for a more complete translation of this hymn, see the United Brethren's Hymn Book, No. 326. Another of his hymns, which has become familiar in England, is given in the Chorale Book, No. 174, "Jesu, day by day" (Jesu geh voran), written in 1721; it had been previously translated by the Rev. Arthur Tozer Russell, in his Psalms and Hymns, No. 61, and with his rendering the hymn has been introduced into Sir Roundell Palmer's Book of Praise, p. 241; another translation of the same hymn is found in the Hymns from the Land of Luther, p. 34 (Jesus, still lead on), and this has been introduced into the New

Congregational Hymn Book, and is frequently used in Congregational churches. The same collection of Hymns from the Land of Luther contains four more of Zinzendorf's, pp. 300 (Communion), 303 (Thou knowest that I love Thee), 335 (Walking in light), 340 (Funeral hymn). These are decidedly by Zinzendorf, but another, which is ascribed to him there, p. 236 (The midnight cry), is not by him, although it is found in the Moravian hymn book: its author is unknown. One is also contained in F. E. Cox's Sacred Hymns, p. 147 (and the same in the United Brethren's Hymn Book, No. 488). But, as may be expected, by far the greatest number of his hymns are translated in the last named collection, the United Brethren's Hymn Book; besides those already mentioned, we select from the large mass contained there the following twenty-four, as belonging to the best productions of his poetical genius, viz. Nos. 24, 256, 257, 270, 272, 325, 329, 354, 404, 450, 497, 503, 522, 523, 524, 561, 713, 714, 766, 818, 854, 876, 906, 1026.

THIRD SUNDAY AFTER TRINITY.

What within me and without.
Was von aussen und von innen.*

BY *Augustus Hermann Franke*, the well known founder of the orphan house at Halle. He was born at Lübeck, March 12th, 1663. His father, who was Judicial Councillor in Gotha, died when his son was only seven years of age. He applied himself, while a child, very diligently both to learning and to prayer; subsequently he studied divinity in Leipsic from 1684 to 1687; but, although he was strictly orthodox, his theology, according to his own admission, was at that time more in his head than his heart. In 1687, when preparing for a sermon on John xx. 31, he felt that he was still a stranger to living faith, and a severe conflict ensued in his mind, during which he earnestly prayed for deliverance, and obtained it. From that time he dated his conversion. By the advice of Spener, the pious court chaplain in Dresden, he established himself at Leipsic, in 1689, as lecturer on various books of the Bible, especially the Epistles. The students flocked to him to the

* The Chorale Book, No. 139.

number of three or four hundred, and many were truly converted. Soon, however, enmity arose: Franke was accused of pride, hypocrisy, and departure from the common orthodox doctrines, since he earnestly contended for real heart conversion, and he and his pupils were then first called "the Pietists." In 1690, his lectures were forbidden, in consequence of which Franke repaired to Dresden to his friend Spener; and while there, accepted, in the same year, a call to the church at Erfurt. He there most faithfully preached the truth of the Gospel to crowded congregations; and several Roman Catholics even were brought through him into the Protestant Church. But again envy and enmity were stirred up against him: without cause or hearing he was deposed from his ministerial office, and, in spite of repeated petitions from his people, expelled from Erfurt on the 27th September, 1691. He went to his mother at Gotha, and on his journey composed the beautiful hymn, "Thank God that towards eternity another step is won" (in the Second Series, page 9; see also the Chorale Book, No. 173). But in December of the same year he received a call from the Prince Elector of Brandenburg to the professorship of Greek and Oriental languages at the newly established University of Halle and to the pastorate of the church in Glaucha, a suburb of that town. In both these capacities, as preacher and professor, he again laboured most faithfully, "turning many to righteousness." From Glaucha, the poor and il-

reputed suburb, he was, in 1715, removed to St. Ulric's, in the town of Halle itself, and in both places his church was crowded. In addition to his sermons he conducted Bible classes, which were most signally blessed; he wrote and distributed suitable "tracts," which took their name and origin from him. As professor he promoted the study of the Bible, and inculcated the principles of true Christianity in the minds of the students. He used to say, "One grain of living faith is better than a ton of mere historical knowledge, and one drop of true love is worth more than an ocean of science." "Pectus facit theologum." It was through him that several of the students united for prayer and the study of the Bible. But again the party of a stiff and dry orthodoxy, in conjunction with declared enemies of the Gospel, raised a storm against him: his own colleagues warned the people against going to his church; false accusations were brought against him, of which, however, he was honourably acquitted. He quietly laboured on, and this, his calm dependence on God in the midst of trials and afflictions, is beautifully depicted in the above hymn.

But the brightest exhibition of his practical Christianity and his implicit confidence in God is to be seen in his foundation of the orphan house. He had found, when in Glaucha, the greatest ignorance among the poor; and although he established schools for their children, yet he saw with grief that much good, which had been planted

at school, was rooted out again at home. He therefore had long wished, at least with regard to the orphans of the poor, to be able to have them altogether under his care. He began with nine, whom he placed with good people. Soon the number increased; contributions were willingly entrusted to him; he bought a house, then a second; but soon both becoming too small, on the 13th July, 1698, he laid the foundation-stone of a large orphan house at a spot in Glaucha where before nothing but low beer and dancing houses had stood. In the year 1701 the building was completed; and the inscription over the principal entrance witnessed to the pious founder's experience: "They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint" (Is. xl. 31). Great, indeed, and frequent were the trials of his faith; often he cried in his closet to God for help, for often he was without money, yet, behold! contributions came in, always at the right time, and often in most remarkable ways. His establishment comprised not only an orphan house for 143 orphans, but also free schools for poor children to the number of 2207, with 175 teachers; besides the orphans many poor children and students, too, were daily fed; and in process of time there was added a printing press, a bookseller's and chemist's shop, a boarding school for children of the higher ranks, and a Bible society (in conjunction with his friend Canstein), from

which more than two millions of Bibles have been issued, the whole of the buildings forming a long street. Missionary work among the heathen was also promoted: for it was Franke who, in 1706, sent out the first Protestant missionary to South India, Bartholomew Ziegenbalg. All this was the result of humble faith and love, and to God alone Franke gave all the glory. But in this work also calumnies of the most shameful kind were heaped upon him, which, however, on investigation were all found untrue. In his domestic life he was most happy and exemplary. He had married, June 4th, 1694, Anna Magdalena von Wurm, to whom he was united for thirty years; his son, Gotthilf Augustus, became, in his father's lifetime, doctor and professor of divinity in Halle, and his daughter was married to his pious assistant minister Freylinghausen (see p. 46). His whole walk and conversation were truly evangelical, full of meekness and love. In his latter years he suffered much and painfully from bodily ailments, which he bore patiently. On Trinity Sunday, 8th June, 1727, he died, amid the praying and singing of his family. Shortly before his end his wife asked him, "Is your Saviour near to you?" "There can be no doubt of that," he replied; and these were his last words.

As a hymn-writer Franke was not fertile. There are only three hymns of his extant. The one above was first printed in 1711 as an appendix to the funeral sermon on the death of the pious

wife of Henry Michaelis, professor of divinity in Halle, on the text Ps. lxii. 2. He had composed it in memory of that lady's life and character, but every verse of it reflects also Franke's own mind and experience.

FOURTH SUNDAY AFTER TRINITY.

Wouldst thou inherit life with Christ on high?
Wer hofft mit Christo dort zu erben.

BY *Simon Dach*, born at Memel in Prussia, July 29th, 1605. Already, when a boy, he showed great musical talents, the violin being his favourite instrument. He was educated at Königsberg at the time that Weissel (see page 12) laboured there. Subsequently he became sub-master, and afterwards head master, at the cathedral school of the same city. Being, however, of a weakly constitution, and his income but very small, he suffered much from depression and want, and would have almost succumbed, had not the attention of a councillor of the Prussian Government, Roberthin, been directed to some poems of the poor schoolmaster, which so won upon him that he received him into his house and befriended him in every way. He now devoted himself more and more to poetry. Having courted a young lady residing in the neighbourhood, whom, however, he did not obtain, he composed a song which became most popular in Germany, and is so in the present day, "Aennchen von Tharau ist die mir gefällt." In 1639 he was nominated professor of poetry at the University of Königsberg, and

Poet Laureate, a promotion obtained through a poem with which he had welcomed the great Prince Elector on his arrival in Königsberg. He often addressed poems to his prince, not from flattery, but in a loyal, hearty spirit; in one of these he asked the prince, with remarkable naïveté, for a small piece of land with a humble cottage, when the prince presented him with the estate of Cuxheim. In 1648 his friend Roberthin died, and from that time his mind turned more seriously towards heaven. Having previously composed harmless and pleasant songs, he now devoted himself exclusively to hymn-writing. He longed for heaven, and in many hymns praised those who died in the Lord. With great earnestness he prepared for his end, and after having been ill a long time, he died peacefully on the 15th April, 1659. His hymns display a gentle and simple mind, given to quiet contemplation, and are clothed in peculiarly touching language. He may be called the chief of the Königsberg or Prussian school of poets of the seventeenth century. For two others of his hymns, see the Lyra Germ. I. p. 254, "Oh, how blessed, faithful souls, are ye;" and the Chorale Book, No. 28, "A dread hath come on me."

FIFTH SUNDAY AFTER TRINITY.

If God be on my side.
Ist Gott für mich so trete.*

THIS heroic song of *Paul Gerhardt*, founded on Rom. viii. 31–39, which might be placed by the side of Luther's "Ein feste Burg," was first published at Berlin in the year 1664, and written, undoubtedly, at the time when the great Prince Elector Frederic William of Brandenburg, Gerhardt's sovereign, threatened with his severe displeasure those of the Lutheran clergy who would not sign a declaration binding them not to say anything publicly against the reformed party (see Gerhardt's memoir, page 5). To this, most probably, the words of the tenth verse refer, "Let mighty princes do their worst." The original has fifteen verses. This hymn, as it sprang from a heart full of faith and courage, has gone to the hearts of many, especially the tried and afflicted, cheering and encouraging them in the struggles of faith. The third verse in particular has often been made a blessing. To a dying lady, who was in great anguish of mind, this verse was

* For other renderings, see the United Brethren's Hymn Book, No. 621, and W. Mercer's Church Psalter and Hymn Book, No. 161; Massie's Lyra Domestica, II. p. 110.

repeated by her pastor, and from it she drew such comfort and consolation that she died in peace.

A pious watchman in Berlin, at the close of the last century, who, when calling the hours of the night, used to sing suitable verses, once sang this verse before the house of a shoemaker, who, with some friends, just then assembled late at night, was in danger of leaving the Church and setting up a self-righteous sect; and the well known words, coming so unexpectedly, had the desired effect, the shoemaker declaring to his friends, "As for me, I will rest upon that ground of Jesus and his blood, and not seek any other master." The words of the tenth verse,

> "Nor fire, nor sword, nor plague, from Thee
> My trusty soul shall sever,"

comforted even a condemned but penitent criminal in the prospect of his execution; and also a poor peasant woman, whose legs had been so fearfully burnt that whole pieces of the flesh had to be cut out. The last verse has been the dying song of many a believing Christian. An old faithful minister, Weibezahn, was so happy on his dying bed, that he repeatedly expressed his inward joy in the words of this verse, "My heart for gladness springs."

SIXTH SUNDAY AFTER TRINITY.

Well for him who all things losing.
O der alles hätt verloren.*

THE author of this hymn is *Gottfried Arnold*, born on the 5th September, 1666, at Annaberg, in Saxony, where his father was schoolmaster. He lost his mother very young, and was early trained in the school of affliction. He studied most diligently at the University of Wittenberg, making himself particularly well acquainted with church history. He subsequently was tutor in some noble families at Dresden, where he became intimate with Spener. In 1695 and 1696 he wrote two excellent works on the early Christians and their persecutions, which led to his being called to the professorship of history at the University of Giessen. He there wrote his famous work, "History of the Church and of the Heretics," in which he constantly defended the latter and attacked the former. He found so much worldliness and so little conformity to the humble Saviour in the Church, that in 1698 he resigned his professorship and retired to a friend at Quedlinburg, where he wrote a very mystical book, "The Mystery of the Divine Sophia." He was fiercely

* The Chorale Book, No. 132.

conscience. He married in the same year,
he had previously, in his books, declared tha
ferred the unmarried state. His enemies, l
succeeded in obtaining his expulsion from
in 1704, on the ground that he was a her
Frederic I., King of Prussia, nominated hi
of Werben, in Brandenburg, where he
quietly under the protection of the king.
he removed to the church of Perleberg,
spent amid most faithful labours the l
years of his life. He had become quieter
moderate, and enjoyed greater peace fro
and without. But he worked so hard,
pastor and author, that his bodily strength
He wrote no less than fifty-eight differen
among them volumes of 1000 and 1500 pa
Whitsunday, 1714, when Arnold was just c
the holy communion, Prussian sergeants en
church, amid beating of drums, and dragg
youths from the altar away to the army.
affected the already weakened pastor that h
ill. He was at first quite peaceful and

more, and called out, "Be of good cheer! let the chariots come and take me hence!" Then he was quiet, and expired gently, during the singing and praying of a few friends, on the 30th May, 1714. One of his last words was, "The judgments of the latter days will be unbearable." His motto, with reference to his being called an arch-heretic, was, "As deceivers, and yet true" (2 Cor. vi. 8). He composed 130 hymns, besides many other poems, which display a holy earnestness, a glowing love to Christ, a deep experience in spiritual things, and a most decided contempt for all the vanities of this world. At the same time, there was a tendency in him to give more prominence to sanctification than to justification, and to seek to obtain through severe conflicts and long denials that which may be obtained at once by simple childlike faith. The above hymn was published by Arnold himself, under the title "All in one" (John xii. 25, 26).

Translations of two more of his hymns are given in the Lyra Germanica:—

How blest to all thy followers, Lord, the road, I. p. 177. For another version, see the United Brethren's Hymn Book, No. 195.

Thou who breakest every chain, II. p. 140 (the Chorale Book, No. 111).

And two others are contained in the United Brethren's Hymn Book, Nos. 672, 875.

SEVENTH SUNDAY AFTER TRINITY.

Go forth, my heart, and seek delight.
Geh aus, mein Herz, und suche Freud.*

THIS sweet "summersong" by *Paul Gerhardt* (whose memoir see page 5), was written most likely before 1651, and first published in Rostock in 1659. Like Luther, who fondly loved nature and admired its beauties, Gerhardt showed himself, by this beautiful hymn, a real lover and exponent of God's creation. The hymn is often sung in Germany at children's spring or summer treats, and it has been truly said that, whenever this hymn is struck up and they all join in singing it, their faces look twice as happy.

* For other renderings of this hymn, see F. E. Cox's Sacred Hymns, p. 169; Massie's Lyra Domestica, II. p. 102, of which latter version a part is also given in W. Mercer's Church Psalter and Hymn Book, No. 463.

NINTH SUNDAY AFTER TRINITY.

Why halt thus, O deluded heart.
Was hinket ihr betrognen Seelen.

THIS hymn takes us again to the Halle school, for its author, *Leopold Francis Frederic Lehr*, who was born in 1709 near Frankfort-on-the-Maine, was one of Franke's friends and followers. When he was eight years old, Franke visited the house of his parents, and laying his hands on the boy's head, gave him his blessing, which was never forgotten. He early left the parental roof, to go to school at Idstein, where he was considered one of the best boys; but it was only shortly before he left it, that he gave his heart altogether to the Lord. Just before entering the university, he lost his father, and at his dying couch the earnest resolutions previously formed were strengthened. He studied at Jena and Halle under the best tutors, and in the latter place became very intimate with Freylinghausen (see page 46), whose children he instructed. From 1731 to 1740 he was tutor to the Princess of Anhalt-Köthen, and was much beloved by his pupil and her parents; he formed a great friendship with Allendorf, the court chaplain in Köthen (the author of "Now rests her soul in Jesu's arms," Lyra

Germ. I. p. 252), in conjunction with whom he published the Köthen Hymns, many of which were of his own composition. In 1740 he accepted the pastorate of one of the churches in Köthen, and proved himself to be a most affectionate preacher, who had a peculiar gift for comforting the afflicted and for instilling the truths of the Gospel into the minds of the young. In 1742 he married the pious daughter of a tradesman in Magdeburg, and only two years afterwards, when on a visit to his father-in-law with his wife, he was taken ill, and died on the 26th January, 1744. He was quite ready to depart and to be with Christ; once only the remembrance of his pastoral sins, as he called them, clouded his mind, but he persevered in prayer until he obtained the assurance of full forgiveness. To his church in Köthen he sent a message to say that their pastor died willingly and happily, fully resting in the Saviour's mercy, which he had proclaimed. His published hymns, which are very earnest and touching, are twenty-eight in number, of which, besides the above, one more has been translated into English, viz. the favourite hymn "Mein Heiland nimmt die Sünder an" (the United Brethren's Hymn Book, No. 271; A. T. Russell's Psalms and Hymns, No. 175). It was first published in 1733, and has been translated into various languages: like Neumeister's "Jesus sinners doth receive" (see the Appendix), it has often been used for condemned criminals.

TENTH SUNDAY AFTER TRINITY.

O God, I long thy light to see.
Nach dir, o Gott verlanget mich.*

THE author of this hymn, *Anthony Ulric, Duke of Brunswick-Wolfenbüttel*, belongs to the circle of hymn-writers who may be grouped around Paul Gerhardt. He was born on the 4th October, 1633, and had the advantage of a pious tutor, who was also a sacred poet, Sigismund von Birken (see the Appendix). Having studied in Helmstädt, he reigned from 1685 in Brunswick; he was a learned man, and established an academy for young noblemen at Wolfenbüttel. But in his old age, from political motives, he joined the Roman Catholic Church, reserving, however, full liberty of conscience for his subjects. His granddaughter had done the same, in order to marry the Emperor Charles VI., and at her solicitation he is said to have taken this step. But on his dying bed he bitterly regretted it, and called a Protestant minister to speak comfort to him. He died on the 27th March, 1714. In his younger years he earnestly sought after the truth, and fervently loved the Lord, and at

* The Chorale Book, No. 118. For another version, see F. E. Cox's Sacred Hymns, p. 97.

that time, long before his perversion, he wrote sixty-one hymns, published by himself in 1667, some of which are very good. Those translated in the Lyra Germanica are among his best; they are, besides the above,—

Leave all to God, I. p. 161.
Once more from rest I rise again, I. p. 222.

ELEVENTH SUNDAY AFTER TRINITY.

O Friend of souls, how well is me.
Wie wohl ist mir o Freund der Seelen.*

BY *Deszler*, for whose memoir see p. 58; it was first published in 1692, on the text, Solomon's Song, viii. 5, "Who is this that cometh up from the wilderness" (signifying the world), "leaning upon her beloved?" (Jesus.) Deszler himself was often in "sorrow's dungeon," owing to his weakness and sufferings. A pious baker in Nuremberg, who had heard this hymn sung in Regensburg, was so pleased with it that he used it as his daily prayer. Dr. Rambach, in Giessen (author of the hymns in the Second Series, pp. 91 and 153), requested, shortly before his end, that this hymn should be played for his comfort by the watchman from the tower; and a similar instance is related of Dr. Hauber, in Kopenhagen, who, when dying, asked his son to play this hymn on the piano, which so refreshed him that he joyfully exclaimed, "He who has Jesus in his heart need not fear death!"

* For another rendering, see the United Brethren's Hymn Book, No. 390.

TWELFTH SUNDAY AFTER TRINITY.

Who seeks in weakness an excuse.
Wer sich auf seine Schwachheit steurt.

BY *Dr. Bernard Walter Marperger*, born at Hamburg in 1681. He was brought up at Nuremberg by his pious grandparents, and studied at the University of Altdorf. He there, one evening on going home, fell to the ground unconscious, in an apoplectic fit, and remained unobserved for some time lying on the cold stones. At last he was found and carried home, and a long and dangerous illness followed, during which his heart was drawn to the Lord, and a longing desire for heaven kindled in his soul. He used the baths at Carlsbad, and was enabled to finish his studies. He laboured as pastor in several of the churches of Nuremberg, and from 1724 as court chaplain in Dresden, in the same position as that which Spener had filled. He distinguished himself by his love of peace amid the then raging controversies between the orthodox party and the Pietists. On this account he was much attacked by the ultra orthodox, but highly esteemed in Dresden by his congregation as a good preacher and a learned

divine. He published several good Christian books, and three hymns of his own: the above hymn appeared in 1722. In his latter years he was subject to very painful bodily sufferings, and his longing desire for heaven was realized at last, on the 29th May, 1746.

THIRTEENTH SUNDAY AFTER TRINITY.

Leave God to order all thy ways.
Wer nur den lieben Gott lässt walten.*

THIS favourite and popular hymn was written by *George Neumark*, secretary to the archives at Weimar, and first published in 1657, with the text prefixed, "Cast thy burden upon the Lord, and he shall sustain thee" (Psalm lv. 22). George Neumark was born in Thüringen, on the 16th March, 1621. He studied jurisprudence at the University of Königsberg, at the time that poetry flourished there through Simon Dach and his school (see page 123). No wonder, therefore, that Neumark also became a poet. He suffered, however, many privations at that time, and once a fire destroyed all he possessed; but his afflictions taught him to trust in God, who helped him out of his difficulties. He became widely known through several of his poems, and through his great musical attainments, especially his skill in playing the viol di gamba. After having lived for some time in Danzig and

* The Chorale Book, No. 134. For other versions of the same hymn, see the United Brethren's Hymn Book, No. 192; A. T. Russell's Psalms and Hymns, No. 236.

Thorn, he went to reside at Hamburg, in 1651, where, however, he found no employment, and fell into such poverty that he was obliged to pledge his viol. Still he did not cast away his confidence, and obtained his reward. He was recommended to the Swedish ambassador, Von Rosenkranz, who, on noticing his abilities, appointed him his secretary, with a salary of 100 dollars. The first thing Neumark did, was to redeem his viol, and it was at that time he composed this hymn with its tune, which he played on his viol, with many tears. He did not, however, remain long in Hamburg; for in the same year he was appointed by Duke William IV., the noble protector of poetry, librarian and secretary in Weimar. He lived there very happily, composing almost to the end of his life many hymns and poems. Some of them, however, are very inferior to those of his earlier days, which were written during his afflictions. He died at Weimar, on the 8th July, 1681. Patient, implicit confidence in God is the golden thread of his hymns, as it was that of his life. The hymn translated here has become his most famous one. It spread rapidly among the common people, and, at first, without the author's name; it was sometimes ascribed to others, and even mutilated and disfigured, which induced him publicly to claim its authorship. A journeyman baker in Brandenburg used to sing it daily over his work, and soon the whole town and neighbourhood flocked to that baker's shop, to learn

this beautiful new song; and a twofold result was achieved: the master, who had been rather poor before, did a flourishing trade, and the hymn was introduced into the land. The pious wife of the Elector John George II. of Saxony, Magdalena Sibylla, is also reported to have sung it every morning and evening; and the pious Duke Bernard of Coburg likewise used it for his private devotion, and, when dying, requested it to be sung, in which he joined, and then peacefully expired, April 27th, 1706. Frederic William I., King of Prussia, ordered it to be sung at his funeral, to show that he died as a poor sinner, humbly supplicating God's mercy. One Sunday, in 1850, it was sung on the ocean by German emigrants to America. Two of them, who felt a great longing for the Sunday at home, brought out a Bible and hymn book, from which they read aloud the gospel and epistle of the day, and sang this hymn. When the other Germans on board heard it, they all assembled round these two, and with heads uncovered joined in singing the old familiar hymn, and all felt as happy as if they were at home in the dear fatherland. The sixth verse was once used by the people of a German town in a remarkable way. There lived among them a very rich man, who had amassed his money through cheating and deceiving, and before his death lost it all again, so that he was almost compelled to beg at the doors of others. After his death his relatives, according to custom, had a black cross

put on his grave, on which, in the night, the words of that verse, "All are alike before his face," &c., were written in white; but when the relatives complained about it to the magistrate, he ordered the words to be left to teach others a lesson.

FOURTEENTH SUNDAY AFTER TRINITY.

O Cross, we hail thy bitter reign.
Kreuz wir grüssen dich von Herzen.*

BY *Lewis Andrew Gotter*, who was born in 1661 at Gotha, where his father was court chaplain. He subsequently became private secretary to the Duke of Gotha, and was a very pious and gifted man, belonging to the Halle school, and so humble that he would not make his hymns known. He put all the Psalms and the Passion of Christ into verse, and wrote altogether 231 hymns, most of which were published after his death, which took place at Gotha in the year 1735. They are distinguished by their simplicity and heartiness, and many of them have become very familiar and favourite hymns. In Hymns from the Land of Luther, a translation of another is given, p. 39 ("Arise!").

* For another version of this hymn (considerably abridged), see the United Brethren's Hymn Book, No. 510.

NINETEENTH SUNDAY AFTER TRINITY.

Oh well for him who all things braves.
Wohl dem der sich mit Fleiss (Ernst) bemühet.

BY *Dr. Jacob Gabriel Wolf*, born in 1684 at Greifswalde, where from 1702 to 1705 he studied the law. From 1716 he was professor of the law at the University of Halle, a pious man, and a follower of Franke. He died August 6th, 1754. He wrote twenty-eight hymns, mostly during the early time of his residence in Halle: nineteen of them were first published in 1714 in Freylinghausen's Hymn Book, and among them the above.

TWENTIETH SUNDAY AFTER TRINITY.

Oh would I had a thousand tongues.
O dass ich tausend Zungen hätte.*

BY *John Mentzer*, born in Upper Lusatia, July 27th, 1658. He studied at Wittenberg, and was pastor of several villages in Saxony, a friend of Zinzendorf, and a truly pious and conscientious Christian. He composed this hymn in 1704, after a fire which had destroyed all he possessed. Like Job, he blessed the name of the Lord in the midst of his losses, to which he alludes in the ninth and tenth verses, and still more in one which is omitted in the Lyra Germanica:

"I humbly kiss thy rod, O Lord,
With which Thou hast afflicted me;
For ah! what good it does afford!
And easy is the load through Thee;
It makes me earnest, and it tells aloud
That Thou dost love thy child beyond a doubt."

He died at Kemnitz, Feb. 24th, 1734. The first line of this hymn is similar to C. Wesley's "Oh, for a thousand tongues to sing!" but there is no

* The Chorale Book, Nos. 5, 6. For another rendering (of three verses only), see A. T. Russell's Psalms and Hymns, No. 203.

connection between the two. It is possible that both authors had the Latin verse in their minds, "Non mihi si centum linguæ sint, oraque centum," &c. The German hymn has become very much endeared to many. The wife of the German bookseller Frederic Perthes, in Hamburg (see also page 103) wrote to her daughter on receiving the news of the birth of her first grandson, in the words of this hymn, "Oh, would I had a thousand tongues," &c. "Yes, may God help me to praise Him, because my prayer has been heard. But I feel as if our praises always fell short of our prayers." A pious boy in the north of Germany, about the year 1778, who was only ten years of age, was visited during his illness by his pastor, whom he requested to read this hymn to him. When the third verse was read, the boy exclaimed: "Oh, how cheering!" His pastor asked, "Do you understand the meaning of this hymn?" "Oh, yes," replied the child, "the hymn describes the soul that knows God and feels His love." A few friends who were present sang some of the verses to him, and the boy, weak as he was, soon joined with a sweet and clear voice, his face being radiant with heavenly joy. Soon afterwards he died. The last verse was often quoted, in the pulpit, by Schlipalius, a preacher in Dresden from 1741 to 1764, who was most zealous in praising God. Often he said to his family: "Children! accustom yourselves to God's praise, for that will be our chief occupation throughout eternity. But here we must make the beginning."

TWENTY-FIRST SUNDAY AFTER TRINITY.

A sure stronghold our God is He.
Ein feste Burg ist unser Gott.*

THIS is, without doubt, the most famous not only of *Luther's*, but of all German hymns. It may, indeed, be called "the national hymn of Protestant Germany." It is founded on the 46th Psalm, and must have been written by Luther in the year 1529, for it was first published, together with its bold and spirited tune, which was also composed by Luther, in Joseph Klug's hymn book of that year. This fact contradicts the generally received statement, which even Merle d'Aubigné repeats in his History of the Reformation, IV. page 153, that Luther composed it at the time of the Diet of Augsburg in 1530. Early in 1529 the important Diet of Spire took place, at which on the 19th April the Evangelical princes delivered their solemn protest against its hostile resolutions. From this celebrated protest the denomination of "the Protestants" was derived. It was then that Luther wrote this truly

* The Chorale Book, No. 124. For other versions, see the United Brethren's Hymn Book, No. 622; A. T. Russell's Psalms and Hymns, No. 136; Luther's Spiritual Songs, translated by Massie, p. 38.

Protestant and Evangelical hymn, to show who was the only and almighty Defender of the Church; and it is quite true that during the Diet of Augsburg, when Luther resided at the castle of Coburg, he sang it daily with his fine voice, standing by the window and looking towards heaven. It was also sung during the Diet not only at Augsburg, but in all the churches of Saxony, and its energetic strains were often seen to revive and inspirit the most dejected. The third verse reminds one of Luther's famous words, when going to the Diet at Worms in 1521: "Though there should be as many devils at Worms as there are tiles on its roofs, I would enter it." The whole hymn is a most beautiful exposition of Luther's faith and courage, which, knowing his own weakness, but looking to God in Jesus Christ, scorned every fear. Quickly, as if the angels had been the carriers, the hymn spread throughout Germany and other countries. In 1532 it was sung in the church of Schweinfurth in Bavaria, against the will of the Romish priest, and the children sang it in the streets at night, whereupon the Reformation was soon established in that town. After Luther's death, when Wittenberg fell into the enemy's hand in 1547, and Melancthon, Jonas, and Creutziger, the chief Lutheran divines, had to flee sorrowfully to Weimar, they heard, as they entered the town, this hymn sung by a girl, which greatly comforted them; and Melancthon said to the child: "Sing, my dear daughter, sing; you know not what great people

you are now comforting." When the Elector Count Frederic III. of the Palatinate was asked why he did not build fortresses in his land, he replied,—

"A sure stronghold our God is He;
A trusty shield and weapon."

The pious King Gustavus Adolphus of Sweden (see page 19) ordered this hymn to be sung by his whole army before the battle of Leipsic, Sept. 17th, 1631, and when he had obtained the victory he fell on his knees, praising God, and exclaimed in the words of the second verse, "'Tis He must win the battle." Again it was sung before the battle of Lützen, Nov. 16th, 1632, in which the brave king lost his life, but his army gained the victory. When the Evangelical Prince Wolfgang of Anhalt was banished by the Emperor Charles V. and his land given to another, he mounted his horse, rode through the town of Bernburg, and sang as a farewell in the market-place with a loud voice the last five lines of the fourth verse, "E'en should they take our life," &c. And when the Elector John Frederic of Saxony, in his prison at Augsburg, heard that the evangelical ministers and divines of that town, who came to pay him a farewell visit, had been deposed and banished by the Emperor, he wept aloud, and after some time asked them: "Has the Emperor banished you from the whole empire?" "Yes," they replied. "Has he also banished you from heaven?" "No." "Oh," he continued, "then fear nothing:

"God's kingdom ours abideth."

nd little as he himself possessed then, he gave em some money to divide among themselves for eir journey. The poor Protestant emigrants from lzburg and other parts of Austria used often to ıg this hymn on their way into exile, and the uguenots did the same in France in the time of eir bloody persecutions between 1560 and 1572: a, many of them died joyfully as martyrs with is hymn on their lips. Through Meyerbeer's era, "The Huguenots," this hymn with its tune s even been introduced on the stage. It is re-ırted that a Roman Catholic Count, who in 1547 me to Germany with Charles V., heard this ıtheran hymn sung, and said: "I will help to ll down this 'stronghold,' or else I will not live." ıt three days after he suddenly fell ill and died. he first line of this hymn is inscribed on the front Luther's monument in Wittenberg. As a proof the popularity of the hymn it may be mentioned ıt it was even sung at political meetings, *e.g.* quite :ently in Schleswig-Holstein, wherever the people :embled to proclaim their duke, Frederic VIII. metimes, indeed, it was abused by men who :re far from Luther's spirit, *e.g.* at the disturbances Hanover in 1862 about the Lutheran catechism, ıen the excited mob sang it in the streets, pro-:sedly in honour of Luther, but really in opposition him and his excellent catechism.

TWENTY-THIRD SUNDAY AFTER TRINITY.

Let who will in Thee rejoice.
Du o schönes Weltgebäude.

ONE of the best and best known hymns of *John Frank*, who was born on the 1st June, 1618, in Guben in Saxony, where he lost his father, a lawyer, when only a twelve-month old. A relative adopted the boy and had him well brought up in various schools. In 163[illegible] 7 he entered the University of Königsberg, to study the law. At that time Simon Dach (see page 12[illegible]) was there, who fostered Frank's poetical talents. He afterwards settled at Guben as a lawyer, and was chosen common councillor in 1648 and burgomaster in 1661. He continued to exercise his poetical gift, and to be in friendly intercourse with Dach and other poets. After many trials and afflictions, among which was the loss of his pious and beloved wife, he died on the 18th June, 1677. Of the 110 hymns which he composed some were written during the Thirty Years' War; others between 1650 and 1660. They are very similar to those of his contemporary Paul Gerhardt, being distinguished by strength and simplicity, although they do not quite come up to Gerhardt's. John Frank was the first in whose hymns the mystical tendency

ed—that longing of the soul for the inward with the Redeemer which begins with the of Christ in the heart; and thus he was the sor of Angelus Silesius. Other hymns of his

emer of the nations, come! Lyra Germ. I. p. 188
: notes to it.)
: of the Gentile world! I. p. 195. (The Chorale
No. 80.)
eavens, oh, haste your dews to shed, II. p. 2. (The
Book, No. 20.)
Mirror of the Godhead, II. p. 64.
. thyself, my soul, with gladness, II. p. 94. (See the
it.)

ee more of his hymns have been translated; Richard Massie, in "Luther's Spiritual Songs," 9, "Source of good, whose power controls;" has been also introduced into Sir Roundell r's Book of Praise, page 384, and into Iercer's Church Psalter and Hymn Book, 143. For the second, see A. T. Russell's s and Hymns, No. 30; and for the third, see horale Book, No. 151; and for other ren- s of the same, see the United Brethren's Book, No. 655, and W. Mercer's Church and Hymn Book, No. 436, or Massie's Domestica, II. p. 132.

TWENTY-FOURTH SUNDAY AFTER TRINITY.

One thing is needful!
Eins ist Noth.*

THIS is another favourite and popular hymn: it was written in 1697 by *John Henry Schröder*, who was born in 1666 in Hanover, studied in Leipsic, was a pupil of Franke, and became in 1696 pastor in Meseberg, near Magdeburg, where he died in 1728. His pious wife, who died early, was also an authoress of hymns. A young man, who had learned this hymn at school, remembered it again on his dying bed, and was led by it to accept salvation in Christ.

* For another version of this hymn, see F. E. Cox's Sacred Hymns, p. 137.

WENTY-FIFTH SUNDAY AFTER TRINITY.

Redeemer of the nations, come!
Komm Heidenheiland, Lösegeld.

Y *J. Frank* (see page 150). A free translation, written between 1650 and 1660, of the hymn of St. Ambrose, of Milan in the fourth century, de nativitate ni, which begins "Veni redemtor gentium" rench, Sacred Latin Poetry, page 83).
her, in the year 1524, also published a German tion of this old Latin hymn, "Nun komm der n Heiland." See "Spiritual Songs of Luther, ted by R. Massie, Esq. (Hatchard and Co.)," t, and another version of the same in the l Brethren's Hymn Book, No. 35.

ST. THOMAS THE APOSTLE.

Long in the spirit-world my soul had sought.
Längst suchtest du, mein Geist, ein nahes Wesen.

THIS is a Moravian hymn, by *John Baptist von Albertini*, born in 1769, of Swiss parents, who had settled in the Moravian colony at Neuwied. Having been educated in Moravian schools and colleges, where he was a fellow student of the celebrated Schleiermacher, he became, on account of his great learning, tutor at the Moravian colleges in Niesky and Barby. He had, then, not penetrated to the full assurance of his faith; but the theological lectures he had to give led him gradually to a deeper knowledge of the Scriptures and of the Saviour, whom he now most ardently loved. In 1804 he accepted the pastorate of the Moravian church at Niesky, to which he devoted all the energies of his richly endowed mind. He suffered much during the war in 1813, and removed in the following year to Gnadenberg, where he laboured as pastor till 1818, when he was called to a similar position in Gnadenfrei. Thence he removed in 1821 to Herrnhut, having been ordained a bishop of the Moravian Church, and from 1824 he was president of the Moravian conference, which is the leading position in the Brethren's Church. But with all

his learning and elevation he remained a most humble and simple-minded man. He visited most of the Moravian churches in Germany, and published two volumes of excellent sermons, and one volume of 100 hymns. He died most peacefully on the 6th December, 1831, in Berthelsdorf, leaving a lonely widow without children. He was a contemporary of Novalis (see page 95) and Garve (see page 38), next to the former the most talented sacred poet of his time, and, together with Garve, the most important hymn-writer of the modern Moravian Church in Germany. Schleiermacher, his former friend and fellow student, requested on his dying bed that some of Albertini's hymns might be read to him.

ST. MATTHIAS' DAY.

Yes, there remaineth yet a rest!
Es ist noch eine Ruh vorhanden.

THIS sweet Sabbath hymn was written by *John Sigismund Kunth* (born at Liegnitz, in Silesia, in the year 1700), who was pastor in Pölzig, in Saxe Altenburg. It was written under the following peculiar circumstances. Kunth travelled with his pious patron, Count von Henkel, to some estates in Silesia, belonging to the Count. On the journey the coach broke down, which caused considerable delay. The Count was vexed and irritated, and bitterly complained of the various troubles man had to undergo on earth. "Yes," replied Kunth; "but there remaineth yet a rest for the people of God." These words had the desired effect: the pious Count's irritation was at once dispelled. Kunth, soon afterwards, took a walk, and composed, in the open air, this hymn, which after his return he read aloud to the edification and delight of his fellow-travellers. It was first printed in 1733. Subsequently Kunth became superintendent pastor at Baruth, in Upper Lusatia, where he died in 1779. He composed only three hymns, of which the above is the best known. It has often cheered

weary Christians on their pilgrimage. It was a favourite hymn of the late Dr. Barth, in Calw (known in England through his Church History, his children's stories, and other works); and his most intimate friend, Dr. Zeller, in Nagold, a most excellent Christian, died on the 12th February, 1864, just as the last verse of this hymn was being sung by a few Christian friends. Möwes, the author of several beautiful hymns (see the Appendix), was, after fearful sufferings, comforted in his last moments by his wife reading this hymn.

ST. BARNABAS' DAY.

Shall I not sing praise to Thee.
Sollt ich meinem Gott nicht singen.*

MOST beautiful thanksgiving hymn by *Paul Gerhardt*, whose life (see page 5) furnishes the best commentary on it, especially on the eighth and eleventh verses. It has often been sung in pious families as well as in churches, and proved to be an antidote against grief and depression. Under the reign of Duke Charles of Wurtemberg (from 1744 to 1793), a most respectable man was, through intrigues, deposed from his office, and fell into such poverty that he was obliged at last to do duty as night watchman in his native village to earn his bread. When he called the hours of the night, he always added the last words of every verse of this hymn,—

"All things else have but their day,
God's love only lasts for aye,"—

thus comforting himself with the everlasting love of God. One night a high officer of the Duke's stayed in that village, and, hearing these

* The Chorale Book, No. 10. For other versions of this hymn, see the United Brethren's Hymn Book, No. 188; W. Mercer's Church Psalter and Hymn Book, No. 185; and Massie's Lyra Domestica, II. p. 98.

words every hour, he inquired after the night watchman, and having learned his whole history, he reported it to the Duke, who reinstated the man in his office. Thus, "After all the winter's snows sweet summer came back" (verse 11) for his man, who, to the end of his life, sang those words at his morning devotions.

ALL SAINTS' DAY.

Who are those before God's throne ?
Wer sind die vor Gottes Throne ? *

BY *Henry Theobald Schenk*, who was head master at the school, and subsequently chief pastor in Giessen, where he died in 1727. Nothing further is known of him. The original of this beautiful hymn has twenty verses.

* The Chorale Book, No. 77. For other renderings, see A. T. Russell's Psalms and Hymns, No. 145; F. E. Cox's Sacred Hymns, p. 89; the latter version has been introduced into Hymns Ancient and Modern, No. 255.

MORNING HYMNS.

I.

God who madest earth and heaven.
Gott des Himmels und der Erden.*

BY *Henry Alberti*, born in Saxony, in the year 1604. He was to have studied law at Leipsic, but he devoted himself entirely to music, in which he further improved himself at Dresden and Königsberg. At the last-named place he was, in 1631, made organist at the cathedral church, an appointment for which he was very much envied by many, who became his bitter enemies. He was a great friend of Simon Dach (see page 123), and composed many beautiful tunes to Dach's hymns, as well as to his own and others. He died at Königsberg, on the 6th October, 1668. He was a simple-minded, sincerely pious man, and an excellent musician. The above hymn, with its cheerful tune, which was also composed by Alberti,† has deservedly become a very favourite and popular morning

* The Chorale Book, No. 160. Other versions of this hymn in the United Brethren's Hymn Book, No. 1126; A. T. Russell's Psalms and Hymns, No. 3; and W. Mercer's Church Psalter and Hymn Book, No. 501.

† See the Chorale Book.

hymn. A rich Jew in Hamburg had, in 1685, a Christian tailor in his house to work for him, who used to sing his Christian hymns, which greatly pleased the daughter of the Jew. Once he sang this hymn, and when the Jewish girl heard the third verse, she felt such a desire to hear more of this Jesus, that she asked the tailor to take her to a Christian minister to be instructed in the knowledge of Jesus. This he did, and the girl, in spite of the efforts of her father and his co-religionists, became a true Christian.

III.

Come, my soul, awake! 'tis morning.
Seele du musst munter werden.*

This beautiful morning hymn was written by *Frederic Rudolph Louis, Baron von Canitz*, who was born in Berlin soon after the death of his father, on the 27th of November, 1654. He was brought up by his pious grandmother, and studied from 1671 to 1675 in Leyden and Leipsic, after which he travelled for two years, with an experienced tutor, in Italy, France, England, and Holland. He then became chamberlain to the great Prince Elector Frederic William, whom he accompanied in his campaigns for three years. He married, in 1681, a pious and amiable lady, with whom he lived in the happiest union; she was a half-sister of the pious Baron von

* The Chorale Book, No. 162.

Canstein, who, in conjunction with Franke, established the Bible Society at Halle. Canitz enjoyed so fully the confidence of his prince that he was often entrusted with diplomatic missions to various courts. He was considered quite an ornament to the German aristocracy of his time, both on account of his great refinement and of his most excellent character. In the beginning of 1695 his beautiful estate, Blumberg, was destroyed by fire: on hearing it he calmly said, "I shall build the poor people's cottages again." But a few months afterwards a far heavier stroke came upon him: his beloved wife, whose health had for some time been affected, died on the 9th April, 1695. She gently fell asleep, after having smilingly bidden farewell to her husband and family. Spener, the prelate of Berlin, who was an intimate friend of Canitz, preached her funeral sermon, on her favourite Psalm cxxxix. Canitz was deeply grieved, the more so as, of seven children, only one hopeful boy was left to him. But these trials drew his heart more and more to heaven. On the 29th December, 1697, he was married again to a lady whom his first wife herself on her dying bed had named to him; the Prince Elector, with his family, was present at the wedding, and nominated him his privy councillor. But his health soon afterwards began to fail, and in 1699 he resigned his offices and retired, very ill, to Berlin, where he enjoyed the intercourse of pious friends, especially of Spener. He died of dropsy

on the 11th August, 1699; and as he had prayed in the eighth verse of this hymn, so it was granted to him. In the early morning of the day of his death he asked to be led to the open window to breathe the fresh morning air; the sun was just rising, at which he looked with eyes beaming for joy, and said, "Oh, if the sight of this created sun is so charming and beautiful, what will be the sight of the unspeakable glory of the Creator Himself?" and after these words he suddenly fell down and died. His death was mourned by the court and the whole land, especially by the poor. He was buried by the side of his first wife in St. Mary's Church, and Spener preached the funeral sermon, on Proverbs viii. 14–16. His only son followed him on the 26th September in the same year. Canitz composed some very fine yet simple poems and hymns; but he would not consent to give them publicity. They were, therefore, not published till after his death.

IV.

Dayspring of Eternity.
Morgenglanz der Ewigkeit.*

This hymn, like the preceding, was written by a pious baron and diplomatist, a contemporary of

* The Chorale Book, No. 159. For other versions of this hymn see A. T. Russell's Psalms and Hymns, No. 4; Hymns from the Land of Luther, p. 112 (Morning Hymn); W. Mercer's Church Psalter and Hymn Book, No. 502; and the same version in Massie's Lyra Domestica, II., p. 136.

Canitz, *Christian Knorr von Rosenroth*, born in Silesia, July 15th, 1636, and the son of a clergyman. He was raised to nobility by the Emperor Leopold I. He studied at Leipsic and Wittenberg, travelled much, and was nominated, in 1668, privy councillor and prime minister to Count Christian Augustus of the Palatinate. He wrote many poems and hymns for his wife, who afterwards published them; he also published some theological and cabalistical writings, and knew nearly the whole Bible by heart. He accurately predicted the hour of his death, which took place on the 4th May, 1689. In his hymns he displays the spirit of John Frank and Angelus, longing for inward union with Christ, clothed in very fluent language. He says himself he composed many in haste, or while taking a walk. Thus, perhaps, this morning hymn was composed during a walk at the time of sunrise. Another of his hymns is translated in A. T. Russell's Psalms and Hymns, No. 21.

EVENING HYMNS.

I.

The happy sunshine all is gone.
Hinunter ist der Sonnenschein.*

THE author of this hymn, *Nicholas Hermann*, was a contemporary of Luther, and an intimate friend of Paul Eber (the author of the hymn "Lord Jesus Christ, true Man and God," Lyra Germ. I. p. 241), and of John Matthesius (see the Appendix). Having a great love for children, he laboured to the end of his days as schoolmaster and precentor at Joachimsthal, in Bohemia, where Matthesius was his pastor, whose sermons he sometimes put into rhyme. He was a truly pious, humble, and simple-minded man, who did much for the spread of evangelical truth, by his popular hymns and tunes, which were first published in 1559. In his old age he suffered much from gout, and he died joyfully on the 5th May, 1561. His hymns, which he did not intend for the church, but for the house, were written in simple popular language, mostly for children, travellers, miners; for the poor, the sick,

* The Chorale Book, No. 166. For another version of this hymn, see F. E. Cox's Sacred Hymns, p. 57.

and dying; for various seasons, &c. Another of his hymns is given in the Lyra Germanica, I. p. 251:—

"Now hush your cries, and shed no tear." (See the notes to it.)

Besides these, three more of his hymns have been translated, two in A. T. Russell's Psalms and Hymns, Nos. 52, 228; and the third is the beautiful hymn for the dying, "Wenn mein Stündlein vorhanden ist," of which three renderings exist, one in the United Brethren's Hymn Book, No. 1201; another by Massie, in W. Mercer's Church Psalter and Hymn Book, No. 482, or in the Lyra Domestica, II. p. 134; and a third in the Chorale Book, No. 193. It has been the dying song of many pious Christians, of princes and others; and it is also said to have been a favourite hymn of the late deeply lamented Prince Consort: two verses of it (verses 4, 5) were sung, in an English translation, at his funeral in St. George's Chapel at Windsor, on the 23rd December, 1861.

II.

Now all the woods are sleeping.
Nun ruhen alle Wälder.*

One of the earliest hymns of *Paul Gerhardt* (see page 5), published at Berlin in 1653. This beautiful, truly popular hymn was at one time,

* The Chorale Book, No. 169.

when rationalism prevailed in Germany, much derided, especially its beginning about the sleeping woods, about field and city, man and beast. But the objections only showed how little poetry was then understood, for Gerhardt followed, in thus beginning his hymn, a much admired passage of Virgil, Æn. iv. 522–528. Among the common people the hymn became an exceeding favourite, and was generally used as an evening prayer. Its childlike simplicity, combined with its deep poetical charm, has won the hearts of old and young to the present day. Often it has been sung in starry nights by men, women, or children in the fields on their homeward way, and many have laid themselves down for the long sleep of death with this hymn on their lips. A pious minister, Rehfeld, in Oschatz, once came home very ill from church, and feeling his end approaching, laid himself down on his bed, while saying the words of the sixth verse, "Ye aching limbs, now rest you;" and after a few days he fell asleep in Jesus, in the year 1716. Another, the court chaplain, Dr. Pipper, in Dresden, often repeated on his dying bed, in 1722, the eighth verse, "My Jesus, stay Thou by me."

A troop of French soldiers entered Lisberg, a little town of Hesse, on the 14th September, 1796, plundered and killed the inhabitants, and burned the whole town. A little way out of it, at the foot of a mountain, was a small cottage, in which a mother sat by the bedside of her sick child. She

heard the fearful noise in the town, saw the smoke of the burning houses. Her anguish rose to its height; she locked the door, and knelt by the side of the cot praying and trembling. At last her door was burst open: a furious soldier rushed in. The frightened mother, pale as death, spread her hands over the child, and prayed with the voice of despair, "My Jesus, stay Thou by me!" &c., and, behold! the wild soldier suddenly dropped his arm, stepped to the cot, laid his rough hand gently on the child's head. His lips moved as if in prayer, and tears streamed down his cheeks; he silently shook the poor mother's hand, and went out; and when, after a while, the woman rose from her knees, and looked out of her little window, behold, the same soldier stood there, gun in hand, to guard the cottage from all harm, and did not leave his post until the whole troop had left laden with booty. Another time a Christian mother put her little girl to bed, and made her pray the same verse of this hymn; the child asked what foe that was that might alarm her, and the mother explained it to her. An hour before midnight, when all were asleep, a large piece of the ceiling fell down with a great noise close to the child's cot, but without hurting or even waking her. In the morning the mother said to her, "Do you see now how the dear Saviour has heard your prayer, and told his angels to be round you, that nothing might harm you?" A beggar's child, in all his temptations, prayed this verse, and was

thereby preserved. Another pious child, who died young (in 1831), repeated this verse, when suffering the most agonizing pain. Soon afterwards she was quiet, relieved of the pain, and a sweet sleep came over her, from which she never woke. The great German poet, Schiller, was in his youth particularly fond of this hymn. Its beautiful tune (see the Chorale Book) was formerly an old German popular song, of the fifteenth century, composed by Henry Isaac, conductor of the choir of the Emperor Maximilian I.; but it was not until the end of the sixteenth century that it was used as a sacred tune. The great masters John S. Bach and Mozart are both reported to have said they would gladly give their best works for this single tune.

IV.

The moon hath risen on high.
Der Mond ist aufgegangen.

This hymn is similar to the preceding; it was written in 1778, by *Matthias Claudius*, who was born on the 15th August, 1743, at Reinfeld, a village in Holstein. He lived mostly at Wandsbeck, near Altona, in the greatest simplicity and happiness, with his family. He held an office in the bank of Altona, but his principal occupation was of a literary kind. From 1775 he published a periodical named "The Wandsbeck Messenger," in which he, in popular language, defended Chris-

tianity, and attacked, often with the weapons of satire, the sceptical philosophy of the times. He was indeed a true Christian philosopher, and faithfully bore witness for Christ; but he was as far from intolerance as from infidelity, and combined an innocent cheerful love of nature with true godliness. In 1813 he was compelled, through the war, to leave his house and home, and seek shelter here and there in Holstein, often pressed by bitter want. All his children were scattered. His grief for the oppressed fatherland added still greater pangs. In May, 1814, he was, however, enabled to return to Wandsbeck, from which he removed, in December of the same year, to the house of his eldest daughter, Caroline, who was married to the celebrated patriot and bookseller, Frederic Perthes, in Hamburg (see pp. 103 and 145). For seven weeks he expected his death, praying much; shortly before his end he prayed, "Lead me not into temptation, but deliver me from all evil." He died serenely on the 21st January, 1815. He is the author of several popular hymns and songs.

FOR THE SICK AND DYING.

I.

In the midst of life, behold.
Mitten wir im Leben sind.*

HE German original of this hymn was written by *Luther* (see page 13) in the year 1524. The first verse, however, is a translation of an old Latin "antiphona de morte."

Media vita in morte sumus,
Quem quærimus adjutorem, nisi te, Domine?
Qui pro peccatis nostris juste irasceris.
Sancte Deus, sancte fortis, sancte et misericors salvator:
Amaræ morti ne tradas nos.

It is ascribed by some to *Notker Balbulus*, a monk of St. Benedict's cloister at St. Gall, who died in the year 912, and who is said to have composed it while watching some workmen who were building the bridge of Martinsbruck, over a deep abyss, at the peril of their lives. By others, however, this tradition is considered fabulous, and the antiphona is dated later, about the eleventh century. It was soon set to music, and became universally known:

* For other renderings of this hymn, see A. T. Russell's Psalms and Hymns, No. 255; and W. Mercer's Church Psalter and Hymn Book, No. 481 (Massie's version).

indeed, it was used as a battle song, *e. g.* in 1234, in a battle in Oldenburg, when the clergy, who had followed the people into the battle, sang it during the fight; and in the celebrated battle of Sempach, in 1386, when 1400 poor Swiss herdsmen and peasants, insufficiently armed, stood against the ironclad knights of Austria. Just before the attack the Swiss sang this old Latin hymn, and then fell on their knees and prayed. One of the Austrian knights, seeing this, exclaimed, "Look! they ask for mercy." But another replied, "They ask for mercy, not from us, but from God; and we shall soon find out what that means." The Swiss, indeed, obtained a most glorious victory. But it was also frequently used as a magical song, being supposed to exercise magical influences; and therefore its use was forbidden by a synod in Cologne, in 1316, unless by special permission of the bishops. Luther already found an old German translation of it, published in a collection at Basle in 1514, and which had become widely known and often been used as a spiritual battle song in the conflict with the last enemy, death. This Luther adapted, and added to it two more verses of his own; and in 1542 he introduced it, together with "Out of the depths," among the six funeral hymns which he published in that year. Various instances are recorded of dying Christians having been cheered and comforted by this hymn. A lady who was so ill that she had to be carried about like a child, and could never stay long in one position, exclaimed

once, "Whither shall we flee away? Where is refuge, where? With Thee, Lord Christ, alone!" (verse 3.) A poor but pious schoolmaster of Nuremberg obtained a much better place through the singing and playing of this hymn; for when the candidates, who had to be organists and precentors as well, were told to sing and play this difficult old tune, he alone was able to do so, for he had often previously sung and played it for his own edification.

III.

When the last agony draws nigh.
Kommt an der Tod, da ich muss ringen.
(Or: Der Tod kommt an, da soll ich ringen.)

In Knapp's "Liederschatz" (Stuttgart, 1850), this hymn is ascribed to *Dr. John Andrew Gramlich*, who was born at Stuttgart on the 1st July, 1689. Having studied divinity in Tübingen, he travelled for some time, and was tutor to the Hereditary Prince of Wurtemberg: subsequently he became court chaplain at Stuttgart. When young, he had been converted through the sermons of the former court chaplain, Hedinger. His position was very difficult, for the court was a very corrupt one, but he proved a faithful witness in spite of court mockery. He died early, on the 7th April, 1728, in the full assurance of faith. He belonged, like Hiller (the author of No. VII.), to the school of the well-known Dr. Bengel (author of the Gnomon Novi Test.), whose personal friend he was. He

published in 1727 forty hymns, as an appendix to forty meditations on Christ's sufferings and death, for the forty days of Lent. Some of these hymns were written by others, some by himself. The above hymn has sometimes been ascribed to his friend Philip Henry Weissensee, prelate of Denkendorf, who was also an intimate friend of Dr. Bengel; but, according to Knapp, Gramlich is decidedly its author. It has four verses, of which the first and the last are here translated.

IV.

Lord Jesus Christ, true man and God.
Herr Jesu Christ, wahr'r Mensch und Gott.

By *Dr. Paul Eber*, the friend of Melancthon, born, on the 8th November, 1511, at Kitzingen, and the son of a tailor. His parents, seeing his talents, made great sacrifices in order to send him to a good school at Ansbach. But his mother dying, and young Eber himself becoming very ill, his father sent for him to come home. On the way he was thrown off a horse, and miserably dragged on the ground for nearly half an hour. This caused him ever after to remain small, humpbacked, and delicate. After a year his father sent him, in 1525, to another school at Nuremberg, where he remained seven years, until, well prepared, he entered the University of Wittenberg, where he became a pupil and follower of Luther and Melancthon. Both these men greatly loved and valued him, and Melancthon

especially made him his intimate friend and assistant. He became lecturer of philosophy and subsequently of languages at the same university, and married, in 1541, a pious and excellent wife, with whom for twenty-eight years he lived most happily. In 1557 he was nominated professor of Hebrew and preacher at the Castle church of Wittenberg, and in the year following Prelate of all Saxony. It was he who preached in 1560 Melancthon's funeral sermon on 1 Thess. iv. 13-18. He was much blessed in his ministerial labours; and amid the theological controversies of those days, in which he was fiercely attacked by the strict Lutherans, who suspected him, like his friend Melancthon, of secret Calvinism, he distinguished himself by his love of peace and moderation. In 1569 he lost his wife and two other members of his family, a blow which so shattered his weak constitution that he died in the same year, December 10th, in steadfast faith on Jesus Christ, the Son of God, and thus his earnest prayer, which he uttered in this hymn, was granted. He composed seven hymns. The above was written for the edification of his children, about 1550, and soon became a favourite hymn for the dying. When the Prince Elector Maurice of Saxony lay dying in his tent, from a wound received in the battle, in 1553, he ordered this hymn to be repeated and sung to him, saying, "I willingly leave the world, and rejoice in believing on the Son of God." Many other evangelical princes were particularly fond of it,

and chose it for their prayer and solace in their last moments. The famous and learned Hugo Grotius, who died at Rostock, on the 18th August, 1645, called before his end for a Lutheran clergyman, who read to him this hymn, which he devoutly repeated word by word, and a few minutes afterwards expired. It was even received into some Roman Catholic hymn books, in which it was called "A very old Catholic prayer for a happy end;" and in some Roman Catholic churches it was the custom to sing it on Good Friday, while all the bells were ringing.

For another hymn by Eber, see the Second Series, page 180, "When in the hour of utmost need," and the notes to it.

V.

Go and dig my grave to-day!
Geht nun hin und grabt mein Grab.*

By *Ernest Maurice Arndt*, born, on the 26th December, 1769, in the Island of Rügen, where his father was bailiff. Having grown up among simple honest country people, he studied divinity at Greifswalde and Jena, and his heart glowed with enthusiasm for his fatherland. From 1798 he travelled on foot through most parts of the Continent. In 1805 he became professor of

* The Chorale Book, No. 118. For another version, see F. E. Cox's Sacred Hymns, p. 83.

philosophy at Greifswalde, and married the girl he had loved from his youth. It was then the time of the deepest humiliation of Germany, and Arndt gave vent to his sorrow, and sought to encourage his countrymen, by means of most powerful writings, which issued from his pen under the title of "the Spirit of the Time." But while he greatly stirred up the national spirit of the Germans, he brought upon himself the hatred of the French, against whom he had written most strongly. He had to flee to Sweden and St. Petersburg, where many patriotic Germans had found an asylum, and were preparing themselves for a movement against Napoleon. After Napoleon's ignominious retreat from Russia, Arndt returned with Stein, the Prussian minister, to Berlin, and stirred up the people through his writings, principally his patriotic songs, of which it was said that they did more good even than a victorious battle. He understood the language of the people as none other did, and his songs, therefore, were most enthusiastically received and re-echoed in battles and homesteads. His "What is the German fatherland?" and "The God who made the iron grow does not want slavish servants," and others, are still sung with the greatest delight, and will never be forgotten in Germany. After the liberation of his country, in 1815, Arndt resided mostly on the Rhine, and having lost his first wife, married a sister of the famous Schleiermacher. In 1818 he was appointed professor of

history at the newly established University of Bonn. But the sad times of political reaction having set in, against which Arndt most manfully protested, he was, in 1820, deposed from his chair on the suspicion of having corrupted the minds of the young, and although fully cleared in a court of justice, he was not reinstated for twenty years. He bore this act of injustice with resignation, preserving, in the midst of tribulation, his love to the fatherland. He lived quietly at Bonn, in a house close to the Rhine. In 1834 he was deeply grieved by losing his youngest son, who was drowned in the river. At last, in 1840, when Frederic William IV. ascended the Prussian throne, he was reinstated as professor at Bonn, where he remained to his end, retaining to the last his youthful vigour and enthusiasm. In 1848 he was chosen a member of the German parliament in Frankfort, and his fervent hopes for the unity of Germany were revived again, to be once more disappointed. He was a most venerable old man, who, almost to his last days, delighted in making walking tours of considerable length. But at length his grave was dug, and weary of his wanderings, he passed away from earth: he died most peacefully, gently falling asleep like a child, on the 29th January, 1860, having just completed his ninetieth year. The heart of this true German patriot had been turned with equal love and fervour to the heavenly fatherland, and ever since his youth he had been a humble and simple-minded

believer in Jesus Christ. He was an ardent admirer of the fine old German hymns, which he wished to be given back to the people in their unaltered and unmutilated form; and he himself, besides his patriotic songs and lyric poems, wrote thirty-three most beautiful hymns, several of which have been introduced into German hymn books, and are often sung in German churches. The above hymn was sung at his own funeral in Bonn, February 1st, 1860. For another beautiful hymn of his, see the Second Series, page 162, "I know in whom I put my trust." Both these hymns were first published in 1819. In Hymns from the Land of Luther, p. 298, a hymn is given entitled "Jesus, the way," which is there ascribed to Arndt; but it was written by Christopher Charles Julius Asschenfeldt, pastor at Flensburg, in Schleswig, who was born, in 1792, at Kiel, in Holstein.

VI.

Then I have conquer'd.
So hab ich obgesieget.*

By *Dr. Gottfried William Sacer*, born, on the 11th July, 1635, at Naumburg, in Saxony, where his father was burgomaster. He studied the law at Jena, and being a pious young man, he wrote at that time already many hymns and sacred poems.

* For another version of this hymn, see F. E. Cox's Sacred Hymns, p. 77.

He was subsequently travelling tutor to several young noblemen, and settled in 1670 as crown solicitor in Brunswick. In 1671 he obtained his degree of LL.D., and married in the same year. In 1683 he removed in a similar capacity to Wolfenbüttel, where he died on the 9th September, 1699. He was a very conscientious, upright, and disinterested lawyer, and a true Christian, zealous in works of love. His hymns, which amount to sixty-five, are among the best productions of his time: many of them are worthy to be placed by the side of those of his contemporary Paul Gerhardt, to whose school Sacer may be said to belong.

In F. E. Cox's Sacred Hymns, p. 39, another of his hymns is given: "Lo, God to heaven ascendeth!" which he wrote while yet a student.

VII.

My God, to Thee I now commend.
Mein Gott in deine Hände.*

This hymn (the only one of its author at present translated into English) was written by the most fertile and popular hymn-writer of Southern Germany in the eighteenth century, the pious clergyman *Philip Frederic Hiller*, who belonged, like Gramlich (see page 174), to the Wurtemberg branch of the Halle school, the school of the well-known Dr. J. A. Bengel, rich in hymn-writers and beautiful hymns. Bengel himself is the author of several hymns dis-

* The Chorale Book, No. 194.

tinguished by depth and strength of thought; but the principal poet of this school is, without doubt, Hiller, who was born on the 6th January, 1699, the son of a clergyman in Mühlhausen. He lost his father when only two years of age, and early in youth experienced many afflictions and was saved from many perils. At the college of Denkendorf he became a pupil of Bengel, whose influence was greatly blessed to him. Having finished his studies in Tübingen in 1724, he occupied the position of tutor and curate in various places, and from 1732 he was pastor in various villages of Wurtemberg; first in Neckargröningen, then for twelve years in his native village Mühlhausen, and lastly in Steinheim, near Heidenheim. He married in 1732 a pious wife, by whom he had seven children, and having only a small income he often suffered want and privation. But his greatest trial came upon him in 1750, at Steinheim, when he lost his voice. He still continued his charge with the help of a curate, and not being able to preach, he wrote many hymns and other Christian books. Ever since his youth he had been stirred up, by reading Paul Gerhardt's hymns, to compose hymns himself, and in the days of his affliction his poetical gift proved the greatest solace to himself, and a blessing to thousands. He published a "Treasury of Hymns," containing two texts and hymns of his own for every day in the year. From this collection the above hymn is taken: it is the hymn for August 3rd, on the text Ps. xxx. 5. This "Treasury of Hymns" has become

exceedingly popular in Wurtemberg, where it is found in every pious household. Emigrants from Wurtemberg have taken it with them to the remotest parts of the earth; and parents have been known to distribute single leaves of the old well-worn book among their children, when separated from each other. Hiller's hymns amount altogether to above a thousand, most of which are distinguished by their scriptural simplicity, their touching earnestness, and the popularity of their tone. Notwithstanding his bodily infirmities, Hiller attained a great age, and three years before his death he suddenly recovered his voice, which he joyfully used to proclaim aloud once more the everlasting Gospel. He died quietly and peacefully on the 24th April, 1769.

For another Hiller, see the Appendix.

FOR THE BURIAL OF THE DEAD.

I.

Now hush your cries, and shed no tear.
Hört auf mit Trauern und mit Klag.*

THIS is *Nicholas Hermann's* translation of the old Latin hymn, "Jam mœsta quiesce querela" (see Trench, Sacred Latin Poetry, p. 280), written by the Spaniard Aurelius Prudentius Clemens, who, after having renounced a most honourable post and become a monk, devoted the last years of his life entirely to hymn-writing, especially in honour of the martyrs, and died in the year 405.

For a notice of Nicholas Hermann, see p. 166.

Another translation of this Latin hymn was given by Michael Weiss, in 1531, "Nun lasst uns den Leib begraben;" and this translation has obtained even more publicity than that of N. Hermann; it was the hymn long sung at every funeral.

* The Chorale Book, No. 97.

II.

Now rests her soul in Jesu's arms.
Die Seele ruht in Jesu Armen.

John Louis Conrade Allendorf, the friend of
r (see page 131), and court chaplain in Cöthen.
became afterwards pastor in Wernigerode and
le, where he died on the 5th June, 1773. He
ote many hymns, which are tinged, however, by
imentalism, like the Moravian hymns. The
ve hymn originally was an augmentation of an
r anonymous hymn, and has thirteen verses,
rring, in language borrowed from Solomon's
g, to the bride of Christ, and her union with
bridegroom. Schlipalius, preacher in Dresden,
warned his wife, on the 1st January, 1764, that
would be his last year; and, to comfort her,
read a verse of this hymn. And, true enough,
died almost suddenly on the 6th April, in the
e year, after having repeated once more this
nn for his own comfort in death.

III.

Oh, how blessed, faithful souls, are ye.
O wie selig seid ihr doch ihr Frommen.*

ON DACH (see page 123) wrote this hymn in
5, on the occasion of the death of the pious
gomaster, Lepner, of Königsberg, who had

* The Chorale Book, No. 197.

passed through many trials and afflictions
" Hymns from the Land of Luther " a tran
of the same hymn is published, " Oh, how
are ye saints forgiven," which, however, ş
later form of it as altered by Jacob Baum
pastor in Berlin about 1714, who added t
verse of Dach's hymn, as sung by the chu
earth, another, as a response by the chu
heaven, and two more at the end, as a chc
both.

HISTORICAL NOTES

TO THE

Lyra Germanica.

SECOND SERIES.

EPIPHANY.

I.

O King of Glory! David's Son!
O König aller Ehren.*

MARTIN BEHEMB, the author of this hymn, was born of poor parents in Lusatia, in the year 1557. Through the help of friends he was enabled to study theology at the University of Strasburg, and subsequently he became pastor of the Lutheran church in his native town, Laubau, where he died on the 5th February, 1622, after a long and faithful ministry. He published several very excellent books, among which were 150 sermons on the passion of Christ,

* The Chorale Book, No. 37.

and about 300 hymns. For another of his hymns see in this Series, page 213, "Lord Jesus Christ, my Life, my Light" (the Chorale Book, No. 190), which was first published in 1608, and entitled "A prayer for the dying." It has often been used by and for dying Christians, to cheer them in their last conflict; and of several it is recorded that they expired either while it was being sung or soon after. Another is also given in A. T. Russell's Psalms and Hymns, No. 2.

IV.

Ever would I fain be reading.
Immer muss ich wieder lesen.

This hymn, which was first published anonymously in 1829, was written by *Louisa Hensel*, a poetess belonging to the same school as Novalis. She was born on the 30th March, 1798, at Linum, in Brandenburg, and was the daughter of a Lutheran clergyman; she spent the best part of her youth, from 1810 to 1819, in Berlin, where, in 1818, she joined the Roman Catholic Church, and subsequently she was, for seven years, governess in a boarding school at Aix-la-Chapelle. Afterwards she nursed her widowed mother, until her death in 1835; she then removed to Cologne, where she lived for many years engaged in attending on the sick and suffering, and on some orphans committed to her charge. She is still living at Wiedenbrück, a retired place in Westphalia,

honoured and beloved by all who come into contact with her. Her sister Wilhelmine (living at Berlin) is likewise a poetess, and her brother William (who died in 1861) was a most distinguished historical painter. Her hymns, amounting to forty-four in number, many of which are very sweet, display a deeply Christian mind, true childlike humility, and affectionate devotion.

PASSION WEEK.

I.

Whene'er again thou sinkest.
Wenn je du wieder zagst.

BY *William Hey*, who was born on the 27th March, 1789, at Leina, near Gotha, where his father was pastor. Having studied theology in Jena and Göttingen, he became a faithful pastor in various places. From 1827 to 1832 he was court chaplain in Gotha, and lastly superintendent pastor in Ichtershausen, near Gotha, where he died, May 19th, 1854. He is well known as the author of "A Hundred Fables for Children," and has also composed several hymns and other sacred poems, many of which are very good. One of his hymns is translated in Hymns from the Land of Luther, p. 199 (Charity).

II.

O world, behold upon the tree.
O Welt, sieh hier dein Leben.*

THIS beautiful passion hymn of *Paul Gerhardt* (see page 5) was first published at Berlin, in 1653. It has been a special favourite with many

* For another rendering, see the United Brethren's Hymn Book, No. 124.

Christians. The well known Dr. Albrecht Bengel (author of the Gnomon Novi Test.) wrote in his diary, on the 11th March, 1742, "To-day when we sang, 'O world, behold upon the tree,' I thought to myself, This is for you, for you belong to the world: you also may behold; and whoever beholds Christ on the cross, at once belongs no more to the world, for he cannot be earthly and worldly-minded any more."

The teacher of an infant school once told her little ones most affectionately the history of Christ's sufferings, teaching them some verses of this hymn. A poor little boy, five years of age, whose father was a rude and wicked man, so took to heart what his teacher had said, that for several nights he cried in his bed. When, at last, his father asked why he cried, the child repeated the verse, "I, and my sins that number more," and said, "O father, we must be sorry for our sins, else we shall not go to heaven." The father was deeply moved, and became in time a different man.

III.

Ah, Jesus, the merit.
Ach Jesu, dein Sterben.*

This sweet little hymn was written about 1844 by a modern author, a most meritorious inquirer into the subject of hymnology, *Dr. Frederic Layritz*,

* The Chorale Book, No. 50.

pastor of the Lutheran church in Schwaningen, near Ansbach, in Bavaria. He was one of the first who called for the complete restitution of old German hymns and tunes to their original form, after they had long been subject to painful mutilation and disfigurement. He has compiled a very good chorale book, "Kern des deutschen Kirchengesangs," Noerdlingen, 1844, latest edition 1854, from which this hymn (together with its tune in the Chorale Book) is taken.

IV.

Him on yonder cross I love.
Der am Kreuz ist meine Liebe.*

This hymn was written by *John Ernest Greding*, pastor in Altheim, near Hanau, and was first published in the year 1723. Greding was born at Weimar in 1676, and having studied theology at Jena, he laboured, from 1698 to 1718, as head master of the Lutheran school at Hanau, where he became famous through his poetical talents, so that in 1716 he was crowned as Poet Laureate; his mind, however, was turned much more "to Him that will crown us far above" (see the last verse of this hymn). Subsequently he became pastor in the above-mentioned village near Hanau, and while there, he composed this beautiful hymn on the words which Bishop Ignatius, of Antioch,

* For another rendering of this hymn, see Massie's Lyra Domestica, II. p. 122.

is reported to have said shortly before his martyrdom, in the year 106: "I have great desire to die for Christ Jesus; my love is crucified, and there is no other love in me besides his." Greding, the author of this passion hymn, died in Passion Week. Having, on Good Friday, preached once more "of Him on yonder cross" whom he loved, he suddenly fell ill, and died on Easter Even, April 13th, 1748. As his funeral text he had indicated 1 Cor. ii. 2: "I determined not to know any thing among you, save Jesus Christ, and Him crucified."

A pious Prussian officer staying once at an inn vainly tried to speak to the landlord on spiritual things. Before he left, however, he wrote over the door of his room these words:—

"Him on yonder cross I love,"

which were noticed by the landlord as soon as the officer was gone. Full of astonishment, he called his wife, upon whom the words had a still greater effect; for she began to cry, and said to her husband, "Oh, we are not as we ought to be: we do not love Him who was crucified for us!" Through God's Spirit a mighty change was wrought from that time in the hearts and lives of these people; and when, after a twelvemonth, the same officer alighted again at this inn, they received him as their friend with the greatest joy and gratitude. The agreeable surprise of the officer may readily be imagined; and they joined in giving

thanks to the Lord, and encouraged each other to remain faithful to "Him on yonder cross."

Michael Hahn, a pious peasant in Wurtemberg, who was a remarkable mystic, like Jacob Böhme, and a hymn-writer too, and who became the leader of a great many followers, was first awakened, in 1775, when he was seventeen years of age, through this hymn, which was sung in church during Passion Week. Its contents were then so deeply impressed on his mind that he resolved not to take any more part in worldly pleasures, but to die rather than grieve "Him on yonder cross."

V.

Thou sore oppressed.
Nun gingst auch du.*

By *Victor Frederic Strauss*, who was born on the 18th September, 1809, at Bückeburg. He entered the University of Halle with a view of studying theology; but the rationalistic professors of those days so unsettled his mind that he exchanged theology for the law, which he studied at Erlangen, Bonn, and Göttingen. In 1840 he was nominated councillor of the archives, and subsequently privy councillor in Bückeburg, and in 1853 he became ambassador at the Diet in Frankfort, which position he holds still. When he was yet a sceptic, he read the "Life of Jesus," written by his namesake Dr. D. F. Strauss; by which, however, he was led

* The Chorale Book, No. 56.

to examine the Bible itself. His remembrance of his pious mother, and a serious illness through which he passed at that time, contributed to the same effect; and the result of his earnest inquiries and studies was, that he turned with full conviction of heart to evangelical truth and life. He has written various Christian books, and many poems and hymns. He is, indeed, a true poet, an admirer of Paul Gerhardt, whose life he has written; and many of his hymns, though sometimes of too reflective a tone, are distinguished by scriptural simplicity, and by strength of feeling and expression.

VI.

Lord Jesus, who, our souls to save.
Der du, Herr Jesu, Ruh und Rast.

This hymn is ascribed by Bunsen to *Dr. George Werner*, a pious and learned man, who was professor of law at the University of Helmstädt, and assessor at the court of justice. He lived from 1607 to 1671.

EASTER.

I.

Christ the Lord is risen again.
Christus ist erstanden.*

THIS hymn, like those on pages 69 (the Chorale Book, No. 18), 77 (the Chorale Book, No. 170), 160 (the Chorale Book, No. 123), is designated as belonging to the *Bohemian Brethren*, of whose history a very clear and comprehensive sketch is given in the preface to the Second Series of the Lyra Germanica, pages vi. to ix. Suffice it to add that the old hymns of these Bohemian Brethren, in their own Slavonic mother tongue, amounting to 400 in number, were first collected and published in the year 1504, by their bishop, Lucas. From this collection *Michael Weiss*, born at Neisse, in Silesia, and pastor of the German branch of the Bohemian Brethren's church, translated a number of hymns into German, and published them, with the addition of several of his own, under the title of "A New Hymn Book," containing 155 hymns. In 1540, the year in which Weiss died, a new edition of it was published by John Horn, Bishop of the Bohemian Brethren, with 180 hymns,

* The Chorale Book, No. 58; Hymns Ancient and Modern, No. 112.

and more were added in subsequent editions. Luther himself highly praised these hymns, and many of them have been introduced into German hymn books, especially the hymn book of the United Brethren, called the Moravians, who are, partly, the descendants from and the successors to the old Bohemian Brethren. The above hymn is ascribed by Knapp in his "Liederschatz" to Michael Weiss himself, who no doubt had in his mind the same old German Easter song of the twelfth century, "Christ ist erstanden," which Luther also used and amplified in his Easter hymn, "In the bonds of death He lay" (see page 87). By the same Michael Weiss is the hymn "Now lay we calmly in the grave," Lyra Germ. II. page 117 (the Chorale Book, 96), which is an imitation of the old Latin hymn, "Jam mœsta quiesce querela," by Prudentius, the same which N. Hermann also translated, "Now hush your cries, and shed no tear" (see page 184).

For other hymns of the Bohemian Brethren, and of M. Weiss himself, see the Chorale Book, Nos. 26 (another version in A. T. Russell's Psalms and Hymns, No. 27), 179; the United Brethren's Hymn Book, Nos. 2, 31 (another version in A. T. Russell's Psalms and Hymns, No. 26); and Russell's Psalms and Hymns, Nos. 50, 112.

IV.

O risen Lord! O conquering King!
O auferstandner Siegesfürst.*

By *Dr. Justus Henning Böhmer*, who was born, on the 29th January, 1674, in Hanover: he studied for the law, and became a most distinguished lawyer, while at the same time he sought first the kingdom of God and his righteousness. He was nominated privy councillor and Chancellor of the University of Halle, and died on the 23rd August, 1749. He is also the author of the beautiful hymn, "Courage, my sorely tempted heart," Lyra Germ. II. p. 143 (the Chorale Book, No. 126).

V.

Sad with longing, sick with fears.
Trauernd und mit bangem Sehnen.

This hymn was originally composed, not by Müller, but by *John Neunherz*, who was born, 1653, in Silesia. Having finished his studies in Leipsic, he became pastor in various places; lastly, from 1709, in Hirschberg, in Silesia, where he faithfully laboured until his death in 1737. He was a fertile hymn-writer, belonging to the Silesian school, of which Angelus Silesius may be called the chief. The above hymn is contained in the Hirschberg Hymn Book of 1741. Louis Ernest Sigismund Müller, to

* The Chorale Book, No. 62.

whom this hymn has also been ascribed, lived much later, having been born in 1766: he was pastor at Liegnitz in Silesia, and, while there, published the Liegnitz Hymn Book of 1804, into which he introduced the above hymn with considerable alterations. The English translation mostly follows the original hymn, retaining only in a few lines (verses 4, 6, 7) the alterations of Müller.

ASCENSION.

I.

To-day our Lord went up on high.
Auf diesen Tag bedenken wir.

BY *Dr. John Zwick*, born at Constance towards the end of the fifteenth century. He first studied law in Basle and Freiburg, and had already obtained his degree of LL.D. in Bologna, when the light of the Reformation shone into his soul, and from love to the newly given Bible he resolved to study theology. He became pastor at Riedlingen on the Danube, whence, on account of his great zeal for evangelical truth, he was in 1525 expelled by the papists. He removed to his native town, where he laboured with the same zeal until his death in 1542. He was an earnest divine of the Reformed Church, and wrote sixteen hymns, among which the above may be considered the best. It was written about 1536, and first published in his New Hymn Book, Zurich, 1540. It has become a very favourite hymn with many, especially the third verse.

In F. E. Cox's Sacred Hymns, the hymn, "Seven times our blessed Saviour spoke," is erroneously ascribed to John Zwick: it was written by Böschenstein (see the Appendix).

II.

Since Christ is gone to heaven, His home.
Auf Christi Himmelfahrt allein.*

Dr. Joshua Wegelin, the author of this hymn, was first pastor in Augsburg, and subsequently in Pressburg in Hungary, where he died in the year 1640. He wrote several hymns for the high festivals of the Church. The above was first published in 1637. The pious Count Stolberg, who died on Ascension Day, the 17th May, 1787, read this hymn on the morning of that day, and derived from it great comfort in his dying moments.

* The Chorale Book, No. 64.

WHITSUNTIDE.

I.

Holy Spirit, once again.
Komm, O komm, du Geist des Lebens.*

THIS hymn was written by *Joachim Neander*, the author of three others, contained in the Second Series of the Lyra Germ. pp. 72, 148 (the Chorale Book, No. 3), 170 (the Chorale Book, No. 122: another version in Hymns from the Land of Luther, p. 58, "Let me find Thee"). Two more are published in the Chorale Book, Nos. 8, 9; another version of the latter in Hymns from the Land of Luther, p. 160 (Praise); and one more in the last-named collection, p. 192 (Shadow and substance). Of Joachim Neander the preface to the Second Series of the Lyra Germ. p. vi. justly says, that he was "the most important hymn-writer of the German Reformed Church, whose productions are marked by great depth and tenderness of feeling." He was an intimate friend of Spener, to whose school he may be said to belong. He was born at Bremen in 1640, and grew up a careless youth, without any religious

* The Chorale Book, No. 74.

impressions, until one day he went with two of his comrades to St. Martin's Church at Bremen, for the avowed object of amusement; but the sermon so touched his heart that, instead of laughing, he was brought to tears. He went to the preacher to speak to him about his state; and having left his former companions, he began to seek the salvation of his soul. Soon afterwards another event drew him still more to God. He lost his way in the night, and being in great fear and danger, he fell on his knees and prayed for deliverance, vowing at the same time a thorough amendment of heart and life; he then felt as if some one drew him by the hand: he followed, and succeeded in finding his way home. Having finished his studies, he resided as tutor for some time in Frankfort, where he made Spener's acquaintance. In 1674 he was nominated head master of the grammar school in Düsseldorf, where he laboured with great zeal, not only among his pupils, but also among the townspeople, with whom he held special meetings, and to whom he frequently preached in the town church. But his zeal stirred up envy and enmity to such a degree that he was expelled from Düsseldorf; he then lived for some months in a cave near Mettmann, on the Rhine, which is still called Neander's Cave, and there he composed some of his most beautiful hymns. In 1679 he was appointed second preacher at St. Martin's Church in Bremen, and thus he became the colleague of the venerable

Undereyk, his spiritual father, by whose sermon he had first been awakened. He preached the truth most faithfully, for which he suffered hatred and persecution, even from his nearest relations. But his career was short; in 1680 he became dangerously ill, and died on Whit Monday, the 31st May, 1680, in the full assurance of faith, as he had prayed in the last verse of this hymn. To his hymns (seventy-one in number) he also composed many beautiful tunes.

The sixth verse of this hymn was once used under very peculiar circumstances. In a town of Northern Germany a very poor woman, who, with her two children, had had nothing to eat for four days, was driven to despair, and in the night she resolved to murder her children. She was just taking up the youngest, with a knife in her hand, when the night watchman, who at that moment passed under her low window, and saw through a hole of the shutter what she was intending, suddenly knocked, and entered the room. He inquired about her misery, and gave her fourpence, promising to procure her more help. The good man then went out to sing a verse according to his custom when calling out the hours, and he sang in all the streets of the town this one:

> "And whene'er a yearning strong
> Presses out the bitter cry," &c.

III.

The Church of Christ that He hath hallowed here.
Die Kirche Christi, die Er geweiht.

Augustus Gottlieb Spangenberg, the author of this hymn, was the contemporary and colleague of Zinzendorf. He was born on the 15th July, 1704, at Klettenberg, in Hanover, where his father was a faithful Lutheran minister, who brought up his children with much prayer. Both parents, however, soon died, and young Spangenberg grew up amid many privations. In 1722 he entered the University of Jena with the view to the study of law, but he soon exchanged it for that of theology, his heart having been given to the Saviour in whom he believed and whom he loved. Having finished his studies, he gave lectures in Jena and Halle, and having become intimately acquainted with Zinzendorf and the Moravian Church, he removed in 1733 to Herrnhut, where he laboured as assistant minister. From 1735 to 1739 he visited the Moravian missions and colonies in North America and the West Indies. After his return he married, in 1740, one of the sisters at Herrnhut, and in the spring of 1741 he went to London, where the Moravian Church obtained many adherents; he established, in 1742, the earliest Moravian settlement in England, at Smith House, in Yorkshire, where the Moravians at first suffered much persecution, the people throwing

stones at them, and calling out, "Away with y
In 1744 he returned to Herrnhut, and was
secrated in the same year bishop of the Breth
Church, with the commission to superinten
the Moravian churches at home and abroad.
then went to America the second time, accomp
by his wife, and stayed there five years, labo
also much among the Red Indians, many of w
were converted. It was there he composed
hymn, on the occasion of a synod of the Bre
at Lancaster. On the 21st March, 1751, he
his dear partner at Herrnhut; and, no
wearied, he went twice more to America, estal
ing many new settlements and preaching the G
among the Indians. Often he was in great p
but the Lord delivered him out of them
Having married again in 1754, he stayed wit
wife in America until 1762. After Zinzenc
death he was recalled to Herrnhut, wher
arrived in 1763, and for thirty years mo
quietly laboured at home, residing mostl
Herrnhut. In 1784 he celebrated his minis
jubilee, and continued active almost to his
In 1789 he lost his second wife, and two
after he resigned his office as bishop. His b
infirmities and sufferings increased so much,
during the last four months of his life he
obliged to sit constantly in a chair; but he
most patient, happy, and contented, praising
mercy of his Saviour. At last, on the
September, 1792, he entered into his Ma

joy. He wrote Zinzendorf's life, and other works, together with several simple and excellent hymns, of which two more are accessible to the English reader, one in the United Brethren's Hymn Book, No. 603, and the other in A. T. Russell's Psalms and Hymns, No. 14.

IV.

Hark, the Church proclaims her honour.
Dies ist der Gemeinde Stärke.*

By *Samuel Preiswerk*, born on the 19th September, 1799, in the Canton of Basle, where his father was a minister of the Gospel. He studied theology at Basle, where, from 1824, he was chaplain at the orphan house, and theological tutor at the missionary college of the Basle Evangelical Society. In the latter capacity he removed in 1834 to the "Ecole de Théologie" of the Evangelical Society in Geneva. Subsequently he returned to Basle, and was nominated pastor of St. Leonard's, and in 1859 "antistes" at the cathedral church, where he still labours as a distinguished preacher, giving also theological lectures at the university. A few of his hymns only have been published, almost against his own wish; they are very good indeed, breathing a spirit of genuine piety.

* The Chorale Book, No. 104.

V.

Spread, oh, spread, thou mighty word.
Walte, walte nah und fern.*

This hymn is much sung at missionary meetings in Germany, especially in Würtemberg, the native country of its author, *Dr. Jonathan Frederic Bahnmaier*, who was born in 1774, and was the son of a pious clergyman, who brought up his children with great earnestness. Having studied theology in Tübingen, he became assistant minister to his father, until the latter died in 1803. In 1805 he went for some time on a journey through various parts of the Continent, to hear the best preachers and to study the educational department. In 1806 he married, and was appointed to the church in Marbach, Schiller's birthplace, whence he removed, in 1810, to the church at Ludwigsburg. While there, he lost in one year two of his children, a stroke which he felt the more keenly as he was exceedingly fond of children, and to teach the young was his greatest delight. In 1815 he was nominated professor of theology at the University of Tübingen, a position which he filled admirably, and in which he was very happy. But being considered by some reactionary government officials as being too friendly with the students, he was removed in 1819 to the

* The Chorale Book, No. 176. For another rendering, see F. E. Cox's Sacred Hymns, p. 203.

ıery of Kirchheim, where he laboured until his h, which occurred suddenly during a visitation is diocese, August 18th, 1841. He was a great noter of Bible and missionary societies, and an nate friend of the late Dr. Steinkopf in Lon-

He wrote some other missionary hymns, and y also for children, one of which is given in Chorale Book, No. 178.

TRINITY.

II.

O Father-eye, that hath so truly watched.
O Vaterhand die mich so treu geführet.

THE author of this hymn, *Charles John Philip Spitta*, has become well known in England; for besides the three of his hymns contained in the Lyra Germanica, II. pp. 74, 118 (the Chorale Book, No. 98), and fifteen others in Hymns from the Land of Luther (pp. 55, 83, 105, 108, 110, 114, 134, 137, 177, 183, 248, 264, 276, 320, 327), Richard Massie, the translator of Luther's Spiritual Songs, has also translated most faithfully and admirably the whole of Spitta's hymns, in two Series, entitled "Lyra Domestica: Christian Songs for Domestic Edification, translated from the Psaltery and Harp of Spitta. London: Longman and Co." In the preface to the First Series, Mr. Massie gives a brief sketch of Spitta's life, to which we are happy to supply some additional notices from Spitta's biography, written by his friend Dr. Münkel (Leipsic, 1861). Spitta was born at Hanover on the 1st August, 1801. He was the son of poor but respectable parents, his father being of French extraction, and his mother a baptized Jewess. When a child he was very gentle, friendly, and contented; a character which he continued to bear to the end of his days. He was

often twitted by his elder brothers for his simplicity; but even from his eighth year he made little attempts at poetry, and his heart was early drawn to God. In the fourth year of his age he lost his father; but his industrious mother, who afterwards married again, did all in her power to give her children a good education. When he was ten years old, he became afflicted with scrofula, from which he suffered for four years. This so interrupted his studies, that the mother's plan of sending him, in time, to the university, with a view to the ministry, was given up, and he was apprenticed, much against his own wish, to a watchmaker in the town of Hanover. He was very unhappy there, although diligently pursuing his business; but it made him fly to his Bible for comfort, and in his recreation he cheered himself by composing little songs and hymns. In 1818, a younger brother, who had been destined for the ministry, was drowned, and on the mother learning that Philip still earnestly desired to study theology, she consented to his doing so, if it were possible. He therefore left the trade of watchmaking, after having learned it so far as to be able to manufacture a clock, which afterwards used to be in his room. He stayed at home for six months, reading most diligently, to make up for his deficiency in learning, and was then received into the highest class of the school, whence, in 1821, he entered the University of Göttingen. Having but scanty means, he lived most economically; and though the professors at that time were nearly all of the

rationalistic school, he yet studied the Bible as the Word of God, and held fast his faith in Jesus Christ as the Son of God, and in his atonement. From 1824 to 1828 he was tutor in a private family in Lüne, near Lüneburg, where he found Christian friends, and grew more and more in grace and knowledge. While there, he wrote many of his hymns, devoting his poetical gift exclusively to hymn-writing. In the year 1828 he commenced his ministerial labours in the Lutheran Church, to which he was most heartily attached, as assistant to the pastor of Sudwalde, in the county of Hoya, in Hanover. In his ministry he was very earnest and zealous, in his preaching very simple, avoiding all rhetorical and poetical display, and faithfully expounding the word of truth, so that he was greatly beloved by all who earnestly sought the salvation of their souls, while he was sometimes derided by the ungodly as a mystic and a pietist. His sphere was soon enlarged by his appointment, in 1830, to the chaplaincy of the prison and garrison at Hameln, a town in Hanover, where, under much difficulty, he laboured faithfully for the good of the poor prisoners, numbering more than 250, of the soldiers, and of many others, who flocked to him from the neighbourhood. While occupying this post, he published, at the instance of a friend, in the year 1833, the first collection of his hymns (sixty-six in number), under the title of "Psaltery and Harp" (from Ps. lvii. 8), which very soon spread his fame as a hymn writer. Their simplicity,

and heartiness and depth of feeling made them soon very popular among high and low; and Spitta's name became quite a household word in almost every pious family in Germany. This collection reached in 1861 its twenty-third edition. But while enjoying much good report, he had also to pass through many evil reports. The military officials complained that some of the soldiers attended special religious meetings, and read tracts and other devotional books: four sergeants and a musician were actually dismissed from the service for no other offence than the above mentioned; and Spitta himself, though not without honourable acknowledgment of his faithful services, was removed in 1837 to another charge, in Wechold, near Hoya. Previous to settling there, he was married, on the 4th October, 1837, to Joanna Mary Magdalene Hotzen, with whom he lived most happily. He had eight children, two daughters and six sons, one of whom he lost in infancy. His domestic life was quite in accordance with his beautiful hymns, "O happy house, O home supremely blest," and "I and my house are ready, Lord" (Lyra Domestica, I. pages 81 and 103). In 1843 he published a second collection of his hymns, forty in number, which were also very favourably received, although they did not quite come up to the first: they have already reached a seventh edition. After that time Spitta composed no more hymns. From Wechold, where he had laboured with much happiness and success, he removed in 1847 to the town of Wit-

tingen, in the county of Lüneburg, where he was superintendent minister (a sort of rural dean). In 1852 a great fire destroyed a large part of the town, and did considerable damage to some of Spitta's property; on which occasion he published a sermon. Several other sermons of his were also published. In 1853 he obtained a yet higher charge as chief pastor in Peine, a town in the county of Hildesheim, where he was not so happy. The degree of D.D. was in 1855 conferred upon him by the theological faculty of the University of Göttingen. His last preferment was, in July, 1859, to the church at Burgdorf, where he had just begun his work with his accustomed zeal, when, suddenly and unexpectedly, the hand of death seized him in the midst of his labours. After the first visitation of his district, in his capacity of rural dean, he fell ill with gastric fever, from which, however, he soon recovered, and looked forward to preaching again on the following Sunday. But on Wednesday, the 28th September, 1859, when sitting at his writing table, he was suddenly seized with cramp of the heart. On being removed to the sofa he raised his hands, and called out three times, "My God!" and after a few sighs his spirit fled into the world of peace. On the following Sunday he was buried, in the presence of crowds of people from far and near: a choir of children sang before the parsonage "the Song of Dying" (Lyra Domestica, I. p. 134), and at his grave the hymn was said, "Now weeping at the grave we stand" (Lyra Germ. II. p. 118).

BEFORE PUBLIC WORSHIP.

Blessed Jesus, at Thy word.
Liebster Jesu, wir sind hier.*

THIS favourite hymn, often sung in German churches before the sermon, was written by *Tobiah Clausnitzer*, who lived from 1619 to 1684. Having studied in Leipsic, he was from 1644 chaplain to the Swedish forces until the close of the Thirty Years' War, when he became pastor of Weyden, in the Palatinate. There are only three hymns of his extant, among which the above is the best known: it was written in the year 1671. Another is contained in the Chorale Book, No. 75, "We all believe in one true God."

* The Chorale Book, No. 12. For other versions of this hymn, see the United Brethren's Hymn Book, No. 3; A. T. Russell's Psalms and Hymns, No. 19; W. Mercer's Church Psalter and Hymn Book, No. 454.

AN EVENING THANKSGIVING.

Sink not yet, my soul, to slumber.
Werde munter mein Gemüthe.*

THIS touching evening hymn was written by *John Rist* in 1642, who, as will be seen from his memoir (page 3), lived in a time of war, famine, and pestilence, to which allusion is made in the ninth verse. The sixth verse was used by two princes in their dying moments. One was the pious Duke John George of Mecklenburgh, who died in the year 1675. When, on his dying bed, this verse was said to him, he repeated it with many tears; and after having received the holy communion, he said, "Now I have forgiveness of sins, and can die happy," which he did a few hours afterwards. The other was Duke Maurice William of Saxe-Zeist, who for a time had forsaken the evangelical faith, and joined the Roman Catholic Church; but a month before his end he returned to the Protestant communion, and on the day of his death, November 15th, 1718, he said this verse with great earnestness and devotion. The same verse was also used by a condemned criminal in Giessen, before his execution, who thereby gave evidence of genuine repentance.

* The Chorale Book, No. 167.

IN SICKNESS.

Lord, a whole long day of pain.
Herr, ein ganzer Leidenstag.

THE author of this hymn, a modern poet, *Christian Rudolph Henry Puchta*, was born on the 19th August, 1808, at Cadolzburg, in Bavaria, and was the son of a pious judge. Having studied in Erlangen and Berlin, where he was a pupil of Schelling and Schleiermacher, he laboured, from 1832, for five years as assistant minister in Munich, and afterwards as theological lecturer in Erlangen. In 1839 he was called to Spire, as professor of philosophy and religion, where, through over-exertions, he became very ill for a lengthened period; and during this illness he wrote the above hymn. In 1842 he was nominated pastor in Eyb, near Ansbach, in Bavaria, whence, in 1852, he removed to the church of St. Jacob in Augsburg, where he laboured with much blessing, and after many sufferings died on the 12th September, 1858. He published, in 1843, a collection of morning and evening hymns for domestic devotion, and wrote besides many hymns and sacred poems, distinguished by much thoughtful feeling and great fluency and sweetness of expression.

FOR A WAKEFUL NIGHT.

Now darkness over all is spread.
Es ruht die Nacht auf Erden.

NOTHER hymn of a poet still living, *Lewis Josephson*, born, on the 28th January, 1809, at Unna, in Westphalia, where Philip Nicolai (author of "Awake, awake, for night is flying") had laboured. He was early brought to the Lord, and from childhood began to compose hymns. Having studied theology in Bonn from 1827 to 1830, he was for two years tutor in the family of the Prussian minister Von Bodelschwingh, and from 1832 pastor in Iserlohe, in Westphalia, whence, in 1851, he was appointed chaplain to the garrison in Münster, and still more recently superintendent pastor in Bath, where he still labours. He is a most excellent preacher: many of his sermons have been published; and in 1841 he published a collection of very beautiful hymns, entitled "Voices from Zion." He is the author, also, of a collection of most touching Christian anecdotes, which have been translated into English, under the title of "Breadcrumbs."

AT THE CLOSE OF THE SABBATH.

Abide among us with Thy grace.
Ach bleib mit deiner Gnade.*

BY *Dr. Joshua Stegmann*, born in 1588, the son of a clergyman. Having studied in Leipsic, he was called, in 1617, to the pastorate of the church in Stadthagen, in the county of Schaumburg, where in 1618 he was married to the widow of his predecessor. In 1621 he was nominated professor of divinity at the University of Rinteln. The Thirty Years' War had then broken out, and Stegmann suffered much in consequence, and was even compelled to flee for some time. During these troubles he composed some of his most beautiful hymns. In 1825 he was made prelate of the county of Schaumburg, in which position he laboured most zealously, in the midst of the perils of those troublous times; but owing to the terrors of the war and the many troubles and persecutions he had to pass through, he died comparatively young on the 3rd August, 1632. The above hymn was often sung in Germany during the troubles of later wars, *e. g.* the French wars at the close of the last and the beginning of the present century. It was the favourite hymn of the pious Princess Maria Anna of Prussia, who died on the 14th April, 1846.

* The Chorale Book, No. 14.

BAPTISM.

I.

Blessed Jesus, here we stand.
Liebster Jesu, hier sind wir.*

THIS beautiful baptismal hymn by Schmolke (for whose memoir see page 67), which is very often sung at German baptisms, was sung, as translated by Miss Winkworth, to its old German tune, as given in the Chorale Book, at the baptism of the Princess Victoria, the infant daughter of Prince Louis of Hesse and the Princess Alice, on the 27th April, 1863, at Windsor Castle. The author of its tune, John Rudolph Ahle, was burgomaster and organist at Mühlhausen, where he had been born in 1625, and died in 1673.

II. AND III.

O Father-Heart, who hast created all.
O Vaterherz das Erd und Himmel schuf.†

Thy parents' arms now yield thee.
Aus deiner Eltern Armen.‡

THESE two hymns, and that page 113, "Now we must leave our fatherland," are the productions of

* The Chorale Book, No. 90. For another version of this hymn, see F. E. Cox's Sacred Hymns, p. 63; and the same in W. Mercer's Church Psalter and Hymn Book, No. 455.

† Hymns Ancient and Modern, No. 208.

‡ The Chorale Book, No. 89.

one, who, without doubt, must be called the most important, fertile, and talented sacred poet of modern days, *Albert Knapp*. He was born on the 25th July, 1798, in Tübingen, and spent his childhood in Alpirsbach, a most beautiful and romantic spot in the Black Forest, where his poetical genius began to develop itself. He studied theology in Tübingen, but his heart at that time was entirely engaged in worldly romance, and Göthe and Shakspeare were his favourite poets. He entered the service of the Church as curate in Feuerbach, near Stuttgart, where he was brought to the Saviour chiefly through his friend and former fellow student Ludwig Hofacker, the celebrated evangelical preacher in Stuttgart. From that time he consecrated his talents to the service of Christ. He laboured as minister of the Gospel in Sulz, and then in Kirchheim, where he was the colleague of Bahnmaier (p. 208). At the last-named place he lost, on the 11th April, 1835, his most dearly beloved and truly excellent wife, Christiana, a daughter of General von Beulwitz. In 1836, he was promoted to the church in Stuttgart, where in the same year he married again, and he continued to labour there as a most excellent preacher, until his recent death. On the 20th September, 1849, he suddenly lost his second wife also, and was married a third time in November, 1850. But his health gradually began to fail: he suffered from heart complaint, which brought on dropsy, and laid him aside for more than a year. At last, on the 18th June, 1864, he was delivered

from his long and painful sufferings, which he had borne with Christian patience and resignation, by a most peaceful and happy death. He published, since 1829, no less than eight volumes of mostly sacred poems, which are distinguished by decided evangelical piety, a remarkable depth and richness of feeling without any sentimentalism, and great fluency and beauty of expression. Besides poems on subjects of nature, art, history, philosophy, and theology, which are all pervaded by a strong Christian feeling, he composed a very large number of hymns, many of which may be said to approach more nearly than almost any other modern productions to the true and genuine type of church hymns. He also translated several English hymns, *e.g.* Newton's deeply experimental hymn, "I asked the Lord that I might grow" (see Hymns German and English, published by the Religious Tract Society, London, 1862, p. 57). For some years he published an annual volume, entitled "Christoterpe," which, besides many of his own sacred poems, contained others by nearly all the modern Christian poets in Germany. Knapp has also done much for the study of hymnology; he published in 1837 the first edition of his "Liederschatz," with 3590 German hymns of old and modern dates and with brief notices of their authors; of this a second and much improved edition appeared in 1850 (Stuttgart, bei Cotta), with 3067 hymns, in which the original versions of the older hymns are retained to a much greater degree than in the former

edition. The two baptismal hymns here given were written by Knapp for baptisms of his own children, of whom six are still alive, while several died. His firstborn son, Paul, died in 1857, in the bloom of life, while studying theology in Tübingen; his second son, Joseph, who seems to have inherited the father's poetical talent, was his father's curate in Stuttgart during his last illness; while a third son is also about to enter the ministry, having just completed his theological studies.

The hymn page 113 was written for missionaries before setting out on the journey to the distant fields of their labours.

For another of his hymns, see Massie's Lyra Domestica, II. p. 124.

FOR A CHRISTIAN CHILD.

Seeing I am Jesus' lamb.
Weil ich Jesu Schäflein bin.*

THIS sweet hymn may be called the most favourite children's hymn in Germany, for nearly all Protestant German children have learned it and love it; and it is, in pious households especially, the common prayer, which children daily repeat. It is written in the most suitable style for children, by one who herself was not only distinguished by early piety, but who had, in after life too, become indeed like a little child in the sense of the Saviour's words, Matthew xviii. 3.

Henrietta Louisa von Hayn was born on the 22nd of May, 1724, at Idstein, near Frankfort. Already, when a child, the Holy Spirit began his gracious work in her heart, making her feel the love of Jesus. It was her delight to pray to the Saviour in secret, sometimes in the middle of the night, and often with many tears. Having heard and read much of Zinzendorf and the Moravians, she joined them in 1744, almost against the wish of her parents, and from 1746 she was governess to

* For another version of this hymn, see the United Brethren's Hymn Book, No. 998.

the girls in the Moravian school at Herrnhaag, and afterwards at Herrnhut. She truly fed the lambs of Christ, and God so blessed her labours that many of the children were brought to Him, to feel his love, and to love and praise Him in return. It was for these her pupils that she composed this hymn. She was a talented poetess, and many of her hymns are contained in the Moravian hymn book. From 1766 she was the matron of the institution for unmarried sisters, in Herrnhut, where, after suffering for several years from a bad cough, she died most peacefully and happily on 27th August, 1782. Often she said, "Oh, how happy I am, through the hope of eternal life! This helps me through all troubles and fears;" and so, "safely in His arms at last He did bear her home to heaven." Many instances might be related of pious children, even very young ones, who often used this hymn as their earnest and heartfelt prayer, not only when in health, but in days of sickness, and on a dying bed. One pious child in Eisenach, who died in 1817, at the age of five years, was visited shortly before her death by several other children, who sang with many tears this hymn to their dying little friend; when they came to the third verse, the dying child joined in the singing, being quite enraptured with joy, and wishing now to die, which soon was granted to her, while all who were present were deeply moved.

RENEWAL OF THE VOW.

I am baptized into Thy name.
Ich bin getauft auf deinen Namen.*

THE author of this hymn, *Dr. John Jacob Rambach*, born 1693, at Halle, belongs to the younger branch of the Halle school. He was a most distinguished hymn-writer, free from the rising tendency to sentimentalism and a too reflective tone, while he combined with great simplicity and a more didactic character the same tenderness of feeling which forms a distinguishing feature of that school. He was piously brought up by his humble parents, his father being a carpenter, who, noticing his son's talents, resolved to let him study for the ministry. The son, however, perceiving the great efforts his parents made on his behalf, determined to relinquish study and to work with his father as a carpenter. After having done so for two years he injured his foot, which disabled him for his work, and at the urgent entreaties of his parents and teachers he resumed his studies, making up for lost time by most diligent application. He studied theology in Halle and Jena, and at the former place he

* The Chorale Book, No. 92.

became, in 1723, professor of divinity in Franke's stead. He laboured in the same spirit as Franke, and his lectures were often attended by 400 or 500 students; he also wrote some excellent books for children, and himself fulfilled most exemplarily his filial duties to his poor parents, whom he supported to the day of their death. In the theological controversies of those days he maintained peace and moderation; and though much ridiculed and calumniated, he himself never had recourse to the same weapons. In 1731 he was removed in the same capacity to the University of Giessen, where he unexpectedly died of fever, on the 19th April, 1735. He had lost his first wife in 1729, and left a second wife with four little children to mourn his death. He prayed much before his end, and cheered himself by his own and other hymns (see also p. 135). He wrote altogether 165 hymns, of which, besides the above (which was first published in 1734), five more have been translated, one in this Series of the Lyra Germanica, page 153, "O mighty Spirit! Source whence all things sprung;" another in Hymns from the Land of Luther, p. 308 (The Two Calls), which, though given there anonymously, and in a somewhat altered version, was originally written by Rambach, about 1720; and three in the United Brethren's Hymn Book, Nos. 388, 950, 966.

THE HOLY COMMUNION.

II.

Deck thyself, my soul, with gladness.
Schmücke dich o liebe Seele.*

THIS is undoubtedly the most beautiful hymn for the holy communion, composed by *John Frank* (see p. 150) about the year 1649. It has been, and still is, used in many churches at every communion. It has been translated into Tamil, and Christian Hindoos in South India sing it at the celebration of the Lord's Supper. Duke Bernard of Saxe-Meiningen ordered it to be sung every time he received the sacrament, singing it himself with great devotion; it was, therefore, called "the duke's hymn." Its beautiful tune (given in the Chorale Book), which is in perfect accordance with the feelings expressed in the hymn, was composed by John Crüger, precentor at St. Nicholas' Church in Berlin from 1622 to 1662: he was the author of many most beautiful tunes, and his collection of Lutheran hymns, entitled "Praxis Pietatis," went through thirty editions.

* The Chorale Book, No. 93. For another version of this hymn, see the United Brethren's Hymn Book, No. 964.

III.

O Love, who formedst me to wear.
Liebe die du mich zum Bilde.*

This beautiful hymn of *John Angelus* (see p. 32) was, like the preceding, translated into Tamil by Schulze, one of the first German missionaries in Madras. One evening, in the year 1722, he sang this hymn in German, and was so impressed by it that he fervently wished he could communicate it to his Tamil pupils. He began translating it, and did not rest until he had finished about two o'clock in the morning. When he saw the pleasure with which his Indian flock received this hymn, he resolved to translate others, and published, in 1723, a Tamil hymn book containing 103 of the best German hymns, which is still used in the congregations of the Lutheran mission in South India.

The closing lines of each verse,—

"O Love, I give myself to Thee,
Thine ever, only Thine, to be,"

once made such a deep impression on the mind of a man who was singing them in the church of a Prussian village, that he truly repented and was

* The Chorale Book, No. 47; Hymns Ancient and Modern, No. 171. Other versions of this hymn in the United Brethren's Hymn Book, No. 21; Hymns from the Land of Luther, p. 281 (My beloved is mine, and I am His).

converted. No wonder that this hymn became his greatest favourite, and that on his deathbed he should ask that it might often be repeated to him.

VI.

Oh, how could I forget Him.
Wie könnt' ich Sein vergessen.*

This modern hymn may well be placed by the side of those of J. Frank and Angelus. Its author, *Christian Gottlieb Kern*, was born on the 13th January, 1792, in a village of Würtemberg, where his father was the clergyman. He was piously and carefully brought up, under much affliction owing to the French wars. From 1810 he studied theology in Tübingen; and though he passed through many conflicts on account of the then prevailing rationalism, he held fast the truth of God as revealed in his Word. He was often ill, but this was the means of drawing him closer to God. In 1820 he married, and settled as pastor in Besigheim, from whence he was called in 1824 to the college at Schönthal, in Würtemberg, as preacher and professor. But his ailments returned with increased strength, and compelled him to resign his appointment, in which he had laboured most successfully, and in 1829 he accepted a charge as pastor in Dürrmenz and Mühlacker. His sermons, a volume of which was published, were distinguished by great scriptural simplicity and decided

* The Chorale Book, No. 95.

piety; he also wrote many theological treatises. After six years of faithful labour in that place all his former ailments and infirmities settled into dropsy of the chest, causing very great suffering, in which Christ's passion was his chief consolation. He often repeated the word "Saviour! Saviour!" and on the 5th August, 1835, he gently and peacefully expired. The above hymn was composed by him during his last illness.

FOR TRAVELLERS.

I.

In God's name let us on our way.
In Gottesnamen reisen wir.*

THIS hymn is stated by Albert Knapp, in his Liederschatz, to have been written by *Nicholas Hermann*, the pious old precentor of Joachimsthal; for whose memoir see page 166.

II.

Where'er I go, whate'er my task.
In allen meinen Thaten.†

THE author of this very favourite and popular hymn is *Dr. Paul Flemming*, a physician and a highly talented poet, who died very young. He was born in the year 1606 at Hartenstein, in Saxony, where his father was pastor. His poetical gifts early developed themselves; but the horrors of the Thirty Years' War so grieved his patriotic and enthusiastic heart, that, after having studied medicine at Leipsic, he left his country and went to Holstein, where he was recommended to Duke Frederic of Schleswig-Holstein, who was then sending an embassy to his brother-in-law, the Czar of Russia. He was per-

* The Chorale Book, No. 180.

† For another version of part of this hymn (three verses), see A. T. Russell's Psalms and Hymns, No. 232.

mitted to join the embassy, not in the capacity of physician, but as a simple courtier; his only duty being, by turns, to carve at table. Before setting out on the long and perilous journey, on the 22nd October, 1633, he prepared and strengthened himself by composing this beautiful hymn. The party arrived at Moscow on the 16th August, 1634, and obtained permission for another embassy to pass through to Persia for commercial and, perhaps, christianizing purposes. The first embassy returned to Holstein in April, 1635, and in October of the same year, the second, which was much larger, and which Flemming also joined, set out for Persia. They encountered dangerous storms on the sea, and arrived, in September, 1636, in Astrakan, whence they sailed over the Caspian Sea, and were shipwrecked through a fearful storm. They were saved, however, and after having passed the mountains of Taurus amid the greatest perils and troubles, they arrived at last, in August, 1637, in Ispahan. There a fierce conflict ensued with an Indian embassy, which had also just arrived. The Indians killed several of them, and Flemming only saved himself by hiding in the Armenian church. Thus God's mighty arm shielded him, indeed, from every harm, and averted all evil (v. 4). In December, 1637, the embassy, which had proved a failure, set out for their return. Again they passed through the greatest perils among the Tartars and in the deserts. In May, 1638, they again reached Astrakan, and in 1639 Moscow. In Revel, Flemming became

engaged to the daughter of a highly respectable merchant, Anna Niehusen, whose acquaintance he had made on his first journey through that town. Having obtained his degree of M.D., he went to Hamburg to settle as physician; but he had scarcely done so, when, before his marriage, the hand of death seized him on the 2nd April, 1640, ushering him, after all his wanderings, into his true rest and home. His health had evidently been undermined by the perils and troubles of his travels. He died with the same calm resignation which he so beautifully displayed in this hymn. He wrote many poems, descriptive of his journeys, which were published after his death, in the year 1641: most of them are of a secular nature. Of sacred poems he only composed a few, and among them this hymn is decidedly the best, and, while his other poems have long been forgotten, still lives and will live in blessed memory among his German countrymen. It has become a general pilgrim's song for the spiritual journey through this life to eternity. The pious Dr. G. H. Schubert, in Munich, who also travelled a great deal, chose it for his favourite hymn, because it had been sung in church when he was married to his partner, who accompanied him on many of his journeys. It was also the favourite hymn of Frederic William III., King of Prussia, and of the famous G. C. Lichtenberg, who is well known in England as the author of the admirable "Erklärung der Hogarthischen Kupferstiche," and of many scientific and satirical works. In 1774

Lichtenberg paid a long visit to England, where he was admitted into the highest literary circles. In a letter from London, he relates: "On Easter Eve, April 15th, 1775, in the evening after tea, I took a walk in Hyde Park. The full moon, having just risen, shone beautifully over Westminster Abbey. I walked leisurely through Piccadilly and the Haymarket to Whitehall, and looked at the statue of Charles I., and the banqueting house, from a window of which that unfortunate king stepped on to the scaffold. I was almost lost in deep melancholy thoughts, until I met an organ-grinder, who all of a sudden struck up the tune of the hymn, 'In allen meinen Thaten,' which so delighted me that I forgot my gloomy cogitations. I called the man, and made him play the tune over and over again, while I gently sang to myself the words of this beautiful hymn, especially the tenth verse,—

"'Since, then, my course is traced by Him,
I will not fear that future dim,
But go to meet my doom,' &c.,

and then I looked at the splendid building, lighted up by the full moon, and thought of the fate of Charles. O God! what is human greatness?"

Many others also have derived great comfort from this hymn, especially under trying circumstances. A poor widow in Smalkalden was in great distress about a debt of thirty-two thalers, which her husband had incurred before his death. She had no money, and the creditor demanded payment. One evening,

after having most earnestly prayed with her children, she went to bed full of anxiety, and unable to sleep for a long while. At length falling into a short slumber, she saw in her dream a beautiful angel standing before her bed, singing with a fine and clear voice the last verse of this hymn, by which she was greatly cheered and comforted. In the morning, just after she had told her children this dream, a friend came in, informing her that her creditor had died that night, and before his end had given instructions not to demand the payment of this debt, but to consider it cancelled. On hearing this she wept for joy, and sang,—

"Then, O my soul, be ne'er afraid," &c.

A poor but pious old blacksmith, known by the name of Flügge, who lived in a German village, was compelled at last to beg for his bread. In going about he always used to sing joyfully,—

"Whate'er may come, where'er we go,
Our Father in the heavens must know
In all things what is best."

It was quite pleasing to see how happy he was in his confidence in God.

III.

O Lord, be this our vessel now.
O Herr, lass unser Schifflein heute.

Of the author of this hymn, *Dr. Frederic Winkelmann*, nothing further is known than that he was a physician in Brunswick, where he died about the year 1807.

AT THE BURIAL OF THE DEAD.

III.

Christ will gather in His own.
Aller Gläub'gen Sammelplatz.*

THIS is the hymn always sung at burials of the Moravians, among whom death is called "going home," and mourning is not customary. It was originally written by *Count Zinzendorf* (see p. 107) in the year 1746, on the occasion of the burial of a member of their church. *Christian Gregor* (the author of the hymn "Ah, dearest Lord!" in this Series, p. 168) altered it a little so as to adapt it commonly to burials, and added the second verse. It was also sung at the funeral of the well known Dr. Barth, in Möttlingen, near Calw, on the 15th November, 1862, it having been one of his favourite hymns.

IV.

Though love may weep with breaking heart.
Mag auch die Liebe weinen.

By *Dr. Frederic Adolphus Krummacher*, the father of that Frederic William Krummacher, who is well known in England through his "Elijah" and other

* The Chorale Book, No. 99; Hymns Ancient and Modern, No. 191.

works, as well as through personal visits to this country. It is altogether a remarkable family. Their ancestors, who resided in Westphalia, were all pious; the father of Dr. F. A. Krummacher was a pious lawyer and burgomaster in Tecklenburg, in Westphalia, where this son was born on the 13th July, 1768. His younger brother, Gottfried Daniel Krummacher, pastor in Elberfeld, equally distinguished himself by his excellent sermons; and besides Frederic William Krummacher there is yet another, who has obtained a great name in the German Church, namely, his brother Emil, pastor in Duisburg. The father of the two last named, Dr. F. A. Krummacher, the author of this hymn, studied theology in Halle, and was first, from 1790, sub-master of the grammar school in Hamm, where he married the wife who for fifty years was his most faithful partner. Four years afterwards he was nominated head master in Meurs, where on the 28th January, 1796, his son Frederic William was born. In 1801 he was promoted to the chair of divinity at the University of Duisburg, which, however, in 1807, the political distress of the country under Napoleon compelled him to resign, and he accepted the pastorate of the reformed church in Kettwich, a village of Westphalia; from which place he was nominated, in 1812, chief pastor and councillor of the consistory in Bernburg; and in 1823 he was called to the church of St. Ansgarius in Bremen, where he remained until his death. In all these positions he laboured with great

zeal and success, fighting manfully against the infidelity of the times; he also published various excellent books, *e.g.* his "Parables." In 1843 his increasing infirmities compelled him to retire from public labour, and he longed for the heavenly rest, especially after he had lost, on the 17th March, 1844, his beloved wife. "I am weary of the world," he wrote to his sons, "and no more fit for the society of men. I like to be alone with One." He lived in the house of his third son, Edward, a physician in Bremen. In his last days he suffered much, and often prayed in Gerhardt's words: "Mach End, o Herr, mach Ende." Shortly before his end his friend Pastor Toel repeated to him Gerhardt's verse,—

> "Yes, when I must depart,
> Depart Thou not from me," &c.*

And in the arms of this friend, on the 5th April, 1845, he expired. The above hymn, which had first been published in 1805, was sung at his funeral, and the third verse is inscribed on the simple cross which is erected on his and his wife's grave. The first and the third verses were also sung, on the 17th July, 1850, at the grave of the celebrated divine, Dr. Augustus Neander, in Berlin, at which Dr. F. W. Krummacher spoke, referring to this hymn of his own departed father. It is very often sung at funerals in Germany. In Hymns from the Land of Luther, p. 76 (The Good Shepherd),

* See the hymn for Good Friday morning, Lyra Germ. I.

another hymn of the same Krummacher, the father, is given. The son Frederic William, now chaplain of the garrison in Potsdam, is also a poet, having published several very beautiful hymns; some of his verses have been translated into English in his "Elijah the Tishbite."

V.

Gentle Shepherd, Thou hast still'd.
Guter Hirt, du hast gestillet.

The author of this hymn, *William Meinhold*, was born in 1797, in the Island of Usedom, belonging to Pomerania. Having studied theology at Greifswalde, he was pastor in various places in Pomerania, and removed at last to Charlottenburg, where he died on the 30th November, 1851. He published a collection of various poems, sacred and others, many of which are very excellent.

THE INNER LIFE.

PENITENCE.

I.

Lord Jesus Christ, in Thee alone.
Allein zu dir, Herr Jesu Christ.*

THIS solemn and beautiful prayer is the only hymn known of its author, *John Schneesing* (called Chiomusus), a contemporary of Luther, whose Reformation he joined from its very beginning. He was born at Frankfort-on-the-Maine, and was for some time assistant minister in Gotha, where in the year 1522 he wrote this hymn, which, however, was not printed until 1541. From 1534 he was pastor in Friema near Gotha, where he died 1567. He was a pious and learned man, and applied himself particularly, with much zeal and success, to the instruction of the young. He was also a clever painter.

This hymn was originally called "A common confession of sin," and it has been often used as such, especially by dying Christians. The pious Dr. Spener requested, in his dying moments, that it should be read to him, and soon after he peacefully expired. Its tune also is said to have been composed by Schneesing.

* The Chorale Book, No. 112. For another rendering of it, see A. T. Russell's Psalms and Hymns, No. 194.

II.

Alas! my Lord and God.
Ach Gott und Herr.*

The first six verses of this hymn were written, on the 29th May, 1604, by *Martin Rutilius*, pastor in Weimar. He was born in 1550, and was first pastor in a village near Weimar, and subsequently, from 1586, in Weimar itself, where, on the 18th January, 1618, he died. The last four verses were added by a contemporary, *John Gross*, who lived from 1564 to 1654, and was chief pastor and professor of divinity in Jena. It was he who saved Jena from the pillage of the enemy during the Thirty Years' War; for when the Imperial general arrived with his army, Gross, together with another Lutheran divine, Dr. John Gerhardt, went to entreat him to spare the town. At first it seemed in vain; the general turned his back on them; but when Gross exclaimed, "Sir, though you will not hear us, yet God in heaven will hear us!" the warrior's heart was softened, and he acceded to their request.

V.

O God, Thou faithful God.
O Gott, du frommer Gott.†

John Heermann (see page 71) wrote this hymn amid his greatest sufferings, and published it first in 1630, with the same title that it bears in the Lyra

* The Chorale Book, No. 107. † Ibid., No. 115.

Germanica, "A Christian's daily prayer." His own life forcibly illustrates the petitions he uttered: *e. g.*, v. 1, "A pure and healthy frame O give me!" v. 4, "If dangers gather round," &c.; v. 6, "If Thou through many a strife to age at last wilt lead me:" for his life was full of bodily sufferings, of perils and conflicts. It has therefore been the prayer of many others similarly circumstanced. The words of the third verse,—

> "And grant, when in my place
> I must and ought to speak,
> My words due power and grace,
> Nor let me wound the weak,"—

have often been used by faithful ministers of the Gospel as their prayer in the pulpit; and a pious diplomatist, Count Seckendorf, who died 1692 in Halle, used the whole hymn as his daily morning prayer. The second verse was sung by the Prussian troops in the Seven Years' War, under Frederic the Great, on the morning of the battle near Leuthen in Silesia, on the 5th December, 1757. An officer asked the king if he wished the soldiers to be silenced. "No," said the king; "with such men God will surely give me to-day the victory." And so it was; the Prussians fought most bravely, and in three hours a glorious victory over the outnumbering Austrians was obtained, and the king himself exclaimed: "My God, what a power religion has!" (See also the following notes.) The sixth verse has often been used by the aged, and the eighth by the dying.

PRAISE AND THANKSGIVINGS.

I.

Now thank we all our God.
Nun danket alle Gott.*

THIS beautiful thanksgiving hymn, which has been called the popular German Te Deum, was written by *Martin Rinkart*, who lived from 1586 to 1649. He was the son of an honest cooper, and studied theology in Leipsic, supporting himself by his musical skill. From 1617 he was pastor in his native town, Eilenburg in Saxony, where he zealously laboured with much blessing, but under many trials and tribulations, through all the time of the Thirty Years' War. In 1637, when the pestilence broke out in the town, he buried 4480 persons, while he himself remained in excellent health. In the following year, when there was a fearful famine, he was, though poor himself, indefatigable in assisting the famishing. In the year 1639, when the Swedish

* The Chorale Book, No. 11; Hymns Ancient and Modern, No. 238. For other versions of this hymn, see the United Brethren's Hymn Book, No. 673; A. T. Russell's Psalms and Hymns, No. 201; the New Congregational Hymn Book, No 449.

Lieutenant-Colonel von Dörfling demanded of the town of Eilenburg the payment of 30,000 thalers, Rinkart repaired to the camp in order to intercede; but in vain. On his return, he directed a prayer-meeting should be held in the church, where the hymn was sung, "When in the hour of utmost need" (Lyra Germ. II. page 180); and lo! the Swedish officers came down in their demands to 8000 thalers, and at last they were content with 2000, as the inhabitants were entirely unable to pay more. But notwithstanding all his kindness, Rinkart was ill treated by his own people, and suffered most severely from heavy losses. In his family he was very happy: he was married twice, and his children gave him great satisfaction. He lived to see peace re-established, in the prospect of which he wrote this hymn about the year 1644, as is evident from an old manuscript in Rinkart's own handwriting. The first two verses are a metrical version of a passage in the apocryphal book of Ecclesiasticus or Sirach l. 22-24,* which was the text of the Swedish chaplains on New Year's day, 1649, at the special thanksgiving services for the re-establishment of peace. Rinkart died on the

* The passage runs as follows: "Now therefore bless ye the God of all, which only doeth wondrous things everywhere, which exalteth our days from the womb, and dealeth with us according to his mercy. He grant us joyfulness of heart, and that peace may be in our days in Israel for ever: That He would confirm his mercy with us, and deliver us at his time."

8th December, 1649, in his native town. Among all his hymns this has obtained the greatest celebrity and popularity, and has been sung at every thanksgiving festival, in the church or in Christian houses, on public or private occasions. Like Luther's "Ein feste Burg," it has often been sung even at political demonstrations, *e. g.* quite recently by the Schleswig-Holsteiners. It was sung by the same Prussian soldiers after the victory of Leuthen, who before the battle had sung the second verse of "O God, Thou faithful God" (see page 243). It was sung on the 31st May, 1850, at the unveiling of the statue of Frederic the Great, in Berlin, in the presence of the late King of Prussia. It was sung on the 28th July, 1817, in Stuttgart, while all the bells were ringing, when, after a year of fearful famine, the first cart, full of sheaves of new wheat, entered the town, decorated with flowers, and accompanied by the clergy, the magistrates, and 1800 children; and it has since often been sung at harvest festivals. Those who had recovered from illness and disease often expressed their gratitude to God in the words of this hymn; and even in the sight of death and the grave its joyful strains have been heard. When the noble widow of Count Anthony of Leiningen-Westerburg, in the year 1745, was on her dying bed, she was so happy in God, that she exhorted her friends to sing this hymn, and immediately afterwards she expired, full of peace and joy. At the grave of a pious young wife, who had lived with her like-minded

husband in great happiness, and who died soon after the birth of her first child, this hymn was sung by the mourning widower and friends, in remembrance of all the wondrous things which God had done for the departed. The joyful and beautiful tune to this hymn, composed by John Crüger, has now become so naturalized in England, that scarcely a provincial choral festival has been held for the last three years, at which it has not been sung. This hymn was also sung, in English and German, at the first opening of the German Hospital in Dalston, London, on the 15th October, 1845, in the presence of H.R.H. the Duke of Cambridge (then Prince George), the late Chevalier Bunsen (who at that time supplied a translation of it), and many distinguished visitors; and again on the same day in 1864, at the opening of the new building of the same hospital in the presence of the same royal personage and of a large circle of English and German friends.

II.

All praise and thanks to God most high.
Sei Lob und Ehr dem höchsten Gut.*

This is remarkable for being, as far as we know, the only hymn of its author, *John Jacob Schütz*, who was born in the year 1640 at Frankfort-on-the-Maine, where he afterwards occupied a distinguished

* The Chorale Book, No. 2. For another version, see the United Brethren's Hymn Book, No. 666.

position as a lawyer. He was the most intimate friend of Spener, when the latter was labouring at Frankfort. In the year 1673 he published anonymously a small devotional book, to which this hymn formed an appendix; it immediately became very popular and was ascribed at first to Hugo Grotius and other celebrated authors. Towards the latter end of his life Schütz adopted rather sectarian views and separated himself from outward church fellowship; he died at Frankfort on the 22nd May, 1690, leaving one very learned daughter, who remained single all her life.

The third verse of this hymn has often comforted those who were full of care and anxiety. Once when a minister's widow in Holstein, who was left in very poor circumstances, was bitterly complaining and almost murmuring, her pious child Samuel, who was only seven years of age, reminded her of this verse, adding, "See, how our little bird up there is so happy, and as God gives the birds their food, will He not, surely, give us ours? Have you not often told me, that He is an almighty and loving Father?" The mother, deeply moved, went out and wept; soon afterwards a man came in and paid twenty thalers, which the departed husband of this widow had lent him. Thus her faith was strengthened; but her pious child died in the subsequent year and joined the angelic praises of God in heaven.

The fourth verse was sung with special emotion on the 25th September, 1764, by John Jacob Moser,

a pious and distinguished lawyer in Stuttgart, who was himself the author of many hymns. He had been imprisoned in Hohentwiel for five years, on account of his patriotic remonstrances against the tyrannical acts of Duke Charles of Würtemberg; but having been liberated again on that day, his first visit was to the church, where this hymn was just being sung.

VI.

In Thee is gladness.
In dir ist Freude.*

This beautiful and truly poetical hymn on Christ was written by a descendant of Luther, *John Lindemann*, who lived from 1580 to 1630 as precentor in Gotha. Nothing further is known of him.

* The Chorale Book, No. 156.

THE LIFE OF FAITH.

II.

Who keepeth not God's word, yet saith.
Wer Gottes Wort nicht hält und spricht.

THE author of this hymn, *Christian Fürchtegott Gellert*, may be called the head of a new school of German hymn-writers, during the middle and latter half of the last century, in whose hymns the didactic element prevails, since they mostly enforce lessons of Christian duty and inculcate religious doctrines. Gellert was born on the 4th July, 1715, at Hainichen in Saxony, where his father was the clergyman of the place. He early showed poetical talents, which he seemed to have inherited from his father, who was also a poet. Having studied philosophy and theology at Leipsic, he first became assistant minister to his father, subsequently private tutor to the sons of a nobleman, and from 1744 philosophical lecturer at the University of Leipsic. From a child he was of a very weakly constitution, and suffered much during his whole life from bodily ailments. Owing to this he was very nervous and timid, especially in preaching, which, therefore, he soon relinquished. He was a most retiring, modest, diligent, and strictly moral and religious young man. His first

literary productions were some fables and tales, which soon attracted notice and were very well received. Once a peasant brought a cartload of firewood to Gellert's house in Leipsic, begging him to accept it as a proof of his gratitude for the pleasure he had derived from his fables; this happened at a time when Gellert was in very poor circumstances, and it moved him to tears. His lectures on moral philosophy, poetry, and eloquence were highly appreciated by the students, who crowded the hall: Göthe was, about 1763, one of his pupils. In 1757 he published fifty-four "Sacred Odes and Hymns," which he had composed with the greatest delight and with much prayer. Among them is the above hymn, entitled "Active Faith." A Roman Catholic priest in Bohemia wrote to Gellert, in the year 1762, saying that the doctrine of active faith, which he had expounded in this hymn, was not the Lutheran doctrine of justification by faith alone without works, and therefore he strongly urged him to join the Roman Catholic Church: to which Gellert replied, that this hymn was in perfect accordance with the doctrine of the Lutheran Church, since Luther clearly taught that true faith must work by love, and that good works, although they cannot save or justify us before God, must necessarily grow out of faith, as fruits from a root: he therefore hoped, until his happy end, to remain in that religion, which was the religion of the Bible. Gellert's hymns soon became very popular, since they supplied a want at a time when

the older hymns were no longer understood and appreciated; and they are still very popular, for though they do not come up to the simple grandeur and strength of the older hymns, they yet speak to the heart by their unaffected simplicity and the warmth of religious conviction which they display. Gellert himself highly appreciated the characteristic excellences of the older hymns, and humbly confessed that he would gladly give all his own for one of them. He led a most exemplary life, confirming by his own example the doctrines he inculcated. The Bible was his favourite book, and he read it daily. But while he was greatly esteemed by high and low, even by kings and princes, who came to see him and sent him presents, he himself suffered almost constantly not only from ill health, but also from mental depression. Once when he went to church on Sunday in a most gloomy mood, he heard one of his own hymns sung by the congregation, which made him cry bitterly, for he said to himself, "Is it you that composed this hymn, and yet you feel so little its power in your own heart?" A rumour having spread in Coburg, that Gellert had hanged himself, he replied to a friend, on hearing it, "Write to the Coburgers,

> "I hang, and shall be hanging,
> For ever on my Lord."
> (*From one of Gerhardt's hymns.*)

His death was, as his life had been, worthy of a Christian. In December, 1769, a fatal illness having

seized him, he prayed most earnestly and received the holy communion. While suffering the most agonizing pain he spoke of Christ, who endured more, and in whose atonement he placed his only trust. An hour before his death, he asked how long this conflict might yet last, and when he was answered, "Perhaps yet an hour," he raised his hands, and joyfully exclaimed, "Oh, thank God, *only* an hour!" He then turned aside, and fell asleep amid the prayers of his friends. He had wished for Addison's death, who before his end said to a young friend, "See in what peace a Christian can die;" and the wish was granted.

The above hymn is the only one in the Lyra Germanica which represents Gellert: for others see the Chorale Book, No. 42; Hymns from the Land of Luther, pp. 153 (Resignation) and 289 (Gratitude, the same hymn being also translated in A. T. Russell's Psalms and Hymns, No. 204); Russell's Psalms and Hymns, No. 7; F. E. Cox's Sacred Hymns, pp. 17, 35 (this last hymn, "Jesus lives! no longer now," has also been introduced into the Hymns Ancient and Modern, No. 117, and has found wide acceptance among English Christians).

IV.

Lord, all my heart is fixed on Thee.
Herzlich lieb hab ich dich o Herr.*

This is the best known hymn of *Martin Schalling*, of Strasburg, born 1532, a pupil of Melancthon, under whose directions he studied, in 1550, at Wittenberg. He was, from 1558, Protestant pastor in Regensburg, subsequently in Amberg, where he was expelled on account of his faith, and lastly in Nuremberg, where, after a long and faithful ministry, he died on the 29th December, 1608. He wrote this hymn while still in Amberg: it was first published in 1571, with the title of "A Prayer to Christ, who is the comfort of the soul in life and death." In several hymn books it is given as one of the hymns for the dying. It soon became very much endeared to many. Spener used it constantly as his evening prayer on Sunday; and many, in their dying moments, derived from it great consolation; *e.g.* the wife of the hymn-writer John Frank (page 150), the wife of the Elector Christian III. of Saxony, and others. It was the favourite hymn of the pious Duke Ernest III. of Saxe-Gotha, who in his last illness, in 1674, requested his wife often to

* The Chorale Book, No. 119. For other versions of this hymn, see the United Brethren's Hymn Book, No. 459; A. T. Russell's Psalms and Hymns, No. 185; W. Mercer's Church Psalter and Hymn Book, No. 105.

repeat it to him, and with feeble voice he said, almost in his last moment,—

"Lord, all my heart is fixed on Thee,
I pray Thee be not far from me,
With grace and love divine."

Duke Bernard the Pious ordered this hymn to be sung whenever he received the holy communion; and Baron Gall, of Rägnitz, who had been expelled from Austria on account of his faith, requested it to be sung at his funeral. With the first verse, Dr. Schmidt, in Strasburg, closed his last sermon in the year 1658, saying with great emphasis the words,—

"And though my heart be like to break," &c.

He went home, became dangerously ill, and died with these same words on his lips. The pious Duke Augustus of Brunswick and Lüneburg, who lived from 1578 to 1666, used the second verse as his daily prayer; and of the same verse, Gellert, the preceding author, said that it was worth more than volumes of modern hymns.

A pious merchant in Augsburg had the misfortune, through the bankruptcy of another house, to be reduced to penury, which, with his numerous family, was to him a very heavy stroke of affliction. But his faith failed not, even when a second misfortune was added to the first. One Sunday, while at church with his family, thieves entered his house and took away the little he possessed. His wife

would not be comforted, but he himself sighed, in the words of the second verse,—

"In every cross uphold Thou me,
That I may bear it patiently."

VII.

Ah, dearest Lord! to feel that Thou art near.
Ach mein Herr Jesu! dein Nahesein.*

This is a Moravian hymn, written by *Christian Gregor*, who was born in Silesia, on the 1st January, 1723, of poor and pious parents. On a Good Friday, when only seven years of age, he was deeply impressed by the love of Jesus. After the death of his mother, Count Pful received him into his house, that he should be instructed with his own children. He learned also to play the organ, in which he afterwards highly distinguished himself. One day in 1738, when he was with some other boys in the church tower ringing the bells, the lightning suddenly struck the tower, damaging a great part of it, without, however, injuring the boys. This was a solemn warning to him. In 1740 he accompanied the family of Count Pful to Herrnhut, and all he there saw and heard made him wish to join the Moravians. This he accomplished in 1742, when he was employed as schoolmaster and organist. He married, in 1751, Susanna Rasch, with whom he lived for nearly fifty years, most happily, and

* For another version of this hymn, see the United Brethren's Hymn Book, No. 362.

was blest with five children. In 1756 he was ordained deacon, retaining, however, his position as organist and director of the choir in Herrnhut. He collected and published the Moravian hymn and tune books, containing many of his own that are very beautiful. (Several more of his hymns have been translated in the United Brethren's Hymn Book: see Nos. 1, 92, 113, 172, 282, 398, 452, 926, 980, 999, 1052, 1176, 1234). In 1764 he was made one of the superintendents of the Moravian Church, in which capacity he visited, from 1770 to 1772, the Moravian churches and mission stations in North America, and in 1774 the Moravian settlement Sarepta, in Russia. In 1789 he was chosen bishop of the Moravian Church, in the place of Spangenberg (page 205), an office which he filled most faithfully until the day of his death, which happened quite suddenly from a stroke of apoplexy on November 6th, 1801. The hymn here given is descriptive of his own inward experience and of the character of the Moravian Church, and has become a favourite with many Christians.

IX.

Up! yes, upward to Thy gladness.
Auf hinauf zu deiner Freude.*

By *John Caspar Schade*, who was born in 1666 in Thuringia. His father, a clergyman, died early,

* The Chorale Book, No. 157. Another version in the United Brethren's Hymn Book, No. 624.

and an uncle received him into his house. In 1685 he entered the University of Leipsic and studied theology with Franke, with whom he formed an intimate friendship. Like Franke, he gave biblical lectures for some time in Leipsic, which were very well attended by the students. In 1691 he was appointed second minister of the Church of St. Nicholas in Berlin, of which Spener was the chief pastor. He was a very effective preacher, and altogether so faithful in his ministry, that his great zeal brought much persecution upon him, and being of a weakly constitution, his manifold labours and trials soon told upon his strength. He died, unmarried, on July 25th, 1698, in a most happy state of mind, and Spener preached his funeral sermon. In the evening of the funeral day his grave was shamefully desecrated by some of his enemies. He wrote about 44 hymns, many of which are very good; they were published after his death in 1699.

SONGS OF THE CROSS.

I.

Can I my fate no more withstand.
Mag ich Unglück nicht widerstehn.

QUEEN *Maria of Hungary*, who wrote this hymn, was the daughter of Philip I., King of Spain, and the sister of the Emperor Charles V. She was born on the 17th September, 1505, and was married, when still very young, to King Lewis of Hungary. She was very well versed in the Scriptures, and early showed her preference for the doctrines of the Reformation. After the death of her husband, who fell in the battle of Mohacz against the Turks in 1526, Luther wrote a consolatory letter to her, exhorting her to promote the Word of God in Hungary, spite of the rage of the bishops. Queen Maria, indeed, openly joined the Evangelical Church, but she suffered so much persecution that she was compelled to flee from Buda. It was at that time that she composed this hymn for her own consolation; it was originally an acrostic on her name Maria, the first verse beginning Ma (Mag); the second, Ri (Richt); the third, A (All). The first line of the hymn, as also its metre and tune, were taken from a secular song. The hymn has, by some,

been ascribed to Luther, who is said to have composed it for Queen Maria, but there is nothing to prove this; the hymn only expresses the sentiments which were contained in Luther's letter to the Queen: "Whoever is able to feel and see in the Holy Scriptures the Father's love to us, can easily bear all the misfortunes which may happen in this world." When Queen Maria, however, began to reign over the Netherlands in 1531, she is said to have joined again the Roman Catholic Church. She died on the 18th October, 1558, at Cicales in Spain.

II.

O Christ, thou bright and morning star.
O Christe Morgensterne.*

The author of this hymn is *Basilius Förtzsch* (or Foretsch), who was born at Rossla in Thuringia, and was afterwards pastor in Gumperta near Orlemünde, where he died 1619. The above hymn was first published in 1609.

III.

When in the hour of utmost need.
Wenn wir in höchsten Nöthen sein.†

This beautiful hymn was written by *Dr. Paul Eber* (see p. 175), on the prayer of Jehoshaphat,

* The Chorale Book, No. 144.

† The Chorale Book, No. 141; Hymns Ancient and Modern, No. 233.

2 Chron. xx., at the time when the Emperor Charles V. in 1547, after the defeat of the Protestants in the battle of Mühlberg, appeared with his army before Wittenberg. Of the Lutheran professors, Eber, with Bugenhagen and Creutziger, alone remained in the town. While writing this hymn he probably had in his mind a few Latin verses of his former tutor (Professor Joachim Camerarius in Nuremberg and subsequently in Leipsic and Tübingen), which are as follows:—

"In tenebris nostrae et densa caligine mentis
Cum nihil est toto pectore consilii,
Turbati erigimus, Deus, ad te lumina cordis
Nostra tuamque fides solius orat opem.
Tu rege consiliis actus, pater optime, nostros,
Nostrum opus ut laudi serviat omne tuae."

Melancthon was very pleased with these verses, and derived great comfort from them in 1546, when so many dangers were gathering round him. Eber's hymn has often been used in times of great distress; for one instance, see, in Rinkart's life, p. 245. A similar instance occurred during the same long war in the Saxon town of Pegau, which, in December, 1644, was bombarded by the Swedes under General Torstensohn. Nearly the whole town was burned and the poor inhabitants encamped in the open air, thereby still more endangering their lives. At last the Saxon General Gersdorf wished to treat for capitulation, but Torstensohn was inexorable, persisting in his resolution to destroy what remained of the town, and all its inhabitants. In vain was

the imploring of the town councillors. At last the worthy pastor Lange, with twelve choristers, ventured into the Swedish general's presence: the boys knelt down and sang this hymn; Lange interceded with the general most earnestly, and behold! the latter suddenly embraced him most affectionately, for he recognized in Lange an old fellow student, who had been very kind to him. He at once not only ordered the town to be spared, but sent victuals into it for the famished inhabitants. In memory of this remarkable deliverance the above hymn is still sung in that town every Sunday, during the afternoon service.

A broker once entered the house of a poor man to distrain his goods; he found him surrounded by his children on their knees, singing this hymn, which so touched even him, that he gave the poor man his own coat, that he might sell it and pay his debt.

In time of distress this hymn was often played from the church towers, and once under very peculiar circumstances. The tower of St. Catherine's Church in Brandenburg had been greatly damaged by a fearful storm in 1582, and it was resolved that it should be repaired. Three young musicians slept in a room on the top of it, whose duty it was to play a hymn tune, morning, noon, and evening. In the evening of the 29th of March, they played the tune of this hymn, and in the night the whole tower fell in, when those three were saved as by a miracle.

V.

Ah, God, my days are dark indeed.
Ach Gott wie manches Herzeleid.*

This hymn is frequently ascribed to Martin Moller, pastor in Görlitz, who lived from 1547 to 1606; but, although it is contained in a collection of hymns published by him, it was not written by him. Its author is, probably, *Conrade Hojer*, sub-prior at Mottenbeck, who lived in the latter half of the sixteenth century. The second part of this hymn is an imitation of a beautiful old Latin hymn by Bernard of Clairvaux, beginning, "Jesu dulcis memoria," which is contained in Archbishop Trench's "Sacred Latin Poetry," page 224.

VI.

Why art thou thus cast down, my heart?
Warum betrübst du dich mein Herz.†

Hans Sachs, the famous author of this hymn, was born at Nuremberg, on the 5th November, 1494, at a time when pestilence raged in the town. His humble parents (his father was a tailor) brought him up carefully, and in his fifteenth year he was apprenticed to a shoemaker. It was the custom among tradesmen, at that time, to form poetical

* The Chorale Book, No. 136. For another translation of a part of this hymn, see A. T. Russell's Psalms and Hymns, No. 222.

† The Chorale Book, No. 143.

societies and corporations of singers, of which a weaver in Nuremberg, Leonard Nunnenbeck, was then the celebrated leader. Hans Sachs, who early showed poetical talents, joined them, and was instructed by Nunnenbeck, whom, however, he soon excelled. After the expiration of his apprenticeship he set forth on his wanderings through Germany, in his double capacity of shoemaker and poet, making it a point to visit those cities which were most renowned for their poetical societies and corporations of singers, as Mayence and Strasburg. He was at the same time a strictly moral and religious young man, keeping himself pure from the defilements so commonly contracted by youth. He returned to Nuremberg, where he settled as a shoemaker, and married in 1519 Kunegunda Kreuzer, who proved an excellent wife, and who bore him five sons and two daughters. He became master of the poetical society of Nuremberg, and having embraced with all his heart the Reformation, he greatly assisted by his pen the cause of Protestantism. He wrote a beautiful poem in honour of Luther, whom he called the "Wittenberg nightingale." Besides twenty-two sacred songs, he composed upwards of six thousand different pieces, songs and plays, which were collected in five folio volumes, and printed at Nuremberg in 1558. They display great shrewdness, liveliness, and keen satire, combined with a steady manliness of tone, and are mostly descriptive of the customs and manners of that period, though in a style that frequently offends

both modern taste and modern ideas of decorum; this, however, in those times only added to their popularity. He was, indeed, the most fertile poet Germany has ever produced, and even among other nations he was only surpassed by the Spaniard, Lopez de Vega, who wrote 21,300,000 verses. It is not, therefore, surprising that there is often in his works a vast deal of mere garrulous prosing and great sameness of manner. In his latter years he was much tried; in 1552 a fearful famine prevailed at Nuremberg, and poverty came upon him; all his children died, and in March, 1560, he also lost his beloved wife. In 1561 Nuremberg suffered a heavy siege, and it was probably either during this siege or the previous famine, that he wrote the beautiful hymn here given, which expresses his childlike faith and confidence in God. Its tune is also said to have been of his composition. In 1561, when he was sixty-seven years of age, Hans Sachs married a second time, which union proved no less happy than the former one. But at length his powers failed, he could no more work at his trade, and withdrew from society, shutting himself up with his books. He became childish, and died tranquilly on January 25th, 1576, in the eighty-second year of his age.

This hymn has comforted many of the pious poor, and has often been read and sung in times of war and distress, and in the hour of death. When the learned and celebrated divine, Dr. Jacobi, in Meissen, who died in 1700, was a student at

Wittenberg, in very poor circumstances, he often strengthened his faith by the perusal of this hymn. At length, by his regular and devout attendance at church, he attracted the notice of Professor Ostermann, who requested him to write a Latin or Greek epistle, in order that, if well done, he might recommend him to others. Jacobi composed two hundred Greek verses on this his favourite hymn, which so pleased the professor, that he received him into his own house, and made him tutor to his children; and this led to his subsequent honours and promotions. The pious Duke John William of Saxe-Weimar also loved this hymn so much that, shortly before his end in 1573, he thought, in a dream, that he heard it sung most sweetly by the angels, accompanied by heavenly music. John Rist, the celebrated hymn-writer, was once greatly cheered by this hymn, sung in the church at Hamburg, whither on account of the war in 1658 he had been compelled to flee, and had just received the news that all his property had been taken away.

VII.

All things hang on our possessing.
Alles ist an Gottes Segen.*

The author of this hymn, as well as of the two following, has not yet been ascertained. In the Hirschberg hymn book of 1752 the above hymn is stated to have been written by *John Kohlros*, called

* The Chorale Book, No. 130.

Rhodanthracius, professor of the German language in Basle, who died 1558, but further proof is wanting. To him also some have ascribed the hymn:

IX.

Who puts his trust in God most just.
Wer Gott vertraut hat wohl gebaut.*

Others, however, have referred it to *John Mühlmann*, professor of divinity in Leipsic, who lived from 1543 to 1613; while Bunsen attributed it to *Joachim Magdeburg*, who was pastor at Hamburg and subsequently in Magdeburg, where he died in 1560. It has often been used by the dying, especially the third verse. Some pious merchants, who, on a voyage from Schonen in Sweden to the island of Rügen, suffered shipwreck, began in the midst of their peril to sing this hymn, about which they had shortly before been conversing; and when one of them was on the point of drowning, he still called out to the others from the waves,

"He who relies on Jesus Christ
Shall reach His heaven most surely."

The above-named John Mühlmann is the author of two other hymns which have been translated into English, viz. the Chorale Book, No. 163, and A. T. Russell's Psalms and Hymns, No. 166.

* The Chorale Book, No. 145. For another rendering of it, see A. T. Russell's Psalms and Hymns, No. 230.

XI.

Whate'er my God ordains is right.
Was Gott thut das ist wohlgethan.*

This favourite and popular hymn is the only one we have of its author, *Samuel Rodigast*, who belonged to the school of Spener. He was born in 1649, at Gröben, near Jena. From 1668 he studied at the University of Jena, where he took his degree of M.A., and continued for some time as lecturer of philosophy. In 1680 he became sub-master, and afterwards head-master, of the Greyfriars Grammar-school in Berlin, and while there he enjoyed the friendship of Spener, and was highly esteemed by all on account of his talents, patience, and gentleness. He died there on the 19th March, 1708. This hymn was written by him when still at Jena, in the year 1675, for the consolation of a sick friend, the precentor Gastorius, of the same town, who on his recovery (or, according to some, even during his illness, having been so much pleased with the hymn) set it to music, and ordered it to be sung weekly before his house by the school choir, and also at his funeral. It was printed in the same year on a single sheet, and being soon introduced into various hymn books, it became widely known and highly popular, to which its soft, beau-

* The Chorale Book, No. 135; Sir Roundell Palmer's Book of Praise, No. 399. For another rendering of three verses of this hymn, see A. T. Russell's Psalms and Hymns, No. 234.

tiful, and most suitable tune contributed not a little. It was the favourite hymn of King Frederic William III. of Prussia, and its tune was played by the bands at his funeral on the 11th June, 1840. But by many in humbler life this hymn was equally prized. John Triebel, a poor working man in Suhla, lost the sight of both his eyes, and soon afterwards his good wife was taken from him by death, leaving him with six little children: every one pitied him, but he was calm and resigned, and said: "Do we not sing, 'Whate'er my God ordains is right,' and does not every verse of that hymn say so? Surely it will also be true in my case." A schoolmaster, who lost all his little property by fire, was greatly consoled by remembering the words of the first verse of this hymn. But soon afterwards his faith was shaken, and he thought he could not say, "He is *my* God." He spoke to his pastor, who asked him, if he did not earnestly desire that God should be his God? Now to desire God was to have Him. This greatly cheered the doubting man; he went back to his school and said to his children, "Listen, children!

> 'He is my God, though dark my road,
> He holds me that I shall not fall,
> Wherefore to Him I leave it all.'"

The hymn was sung with great effect by about 3500 school children of the Tonic Sol-fa Association at the Crystal Palace on May 16th, 1860.

XII.

Wherefore should I grieve and pine.
Warum sollt' ich mich denn grämen.

This is one of the earliest and sweetest hymns of *Paul Gerhardt* (for whose memoir, see page 5). It has already been mentioned there, that with the words of the eighth verse Gerhardt cheered and comforted himself in his dying moments, and while repeating them again and again, "his spirit was safely borne away." It has since cheered and comforted many Christians, both in the season of trial and in the hour of death. It was joyfully sung by the pious pastor Hosch of Gächingen in Würtemberg, when on the 2nd July, 1800, French soldiers had plundered his house, leaving him almost nothing but his harp, with which he accompanied the cheering strains of this hymn. It was sung by the poor Protestant emigrants from Salzburg in Austria, who on account of their faith were compelled to leave their homes and their fatherland.

A pious gentleman in Meiningen, John Paul Trier, lost within a short time his only son, a most promising youth, who had just returned from the university, and his two daughters, of whom he was able to assert, that they had never grieved him. Soon afterwards he had a fall in his garden and broke his leg, and being at the advanced age of 75, it was feared that he would not recover. He suffered great agony, but in the midst of the

lamentations of his wife and friends, he smilingly said,

> "Many a day of happiness
> Hath He sent who loves to bless.
> Shall I not bear aught for God?" (v. 5).

And to the great astonishment of his surgeons he did recover, and his life was prolonged for two years. The words of the seventh verse,—

> "With a glad and fearless mien
> Should a Christian man be seen,
> Wheresoe'er be cast his lot,"—

were spoken by the pious patriot of Würtemberg, John Jacob Moser (see also page 248), when, in consequence of his fearless remonstrances against injustice, he was called before his sovereign, the Duke of Würtemberg, who in great anger sentenced him to imprisonment. The Queen of Poland and Electress of Saxony, Christina Eberhardina, who died on the 5th September, 1726, derived great consolation in her dying moments from the eighth verse, which was repeated to her by her chaplain. The last two verses especially have become great favourites with many, and have often been used by and for the dying; they were repeated, for instance, together with other verses, to the dying Ludwig Hofacker, the earnest and faithful preacher of the Gospel in Würtemberg, who died young, on the 18th November, 1828.

XIII.

Seems it in my anguish lone.
Sollt' es gleich bisweilen scheinen.*

By *Christopher Titius* (or Tietze), born 1641, in Wilkau near Breslau, where his father was pastor. From a child he loved the Lord, and wrote hymns to his praise; the above was written by him when a student, and was first published, with thirteen others, in 1663. He subsequently became pastor in several villages, and lastly in Hersbrück, a small town near Nuremberg, where he died in 1703. He wrote fifty-four hymns, among which this has become the most popular; it is widely known, and has also been translated into Swedish and Tamil. Its verses may be said to live in the mouths and hearts of Protestant Germans, for they are often quoted in the various trials of life. When in the year 1796 a portion of the French army marched through the country of Würtemberg, plundering and devastating, the pastor of a village situated on their road assembled his congregation for a special prayer-meeting in the church, at which this hymn was sung amid so much weeping that the singing was frequently interrupted. The people, however, were greatly strengthened in faith, and encouraged to hope for the best; and lo! the danger was averted; the enemies passed through peaceably, sparing the inhabitants and their possessions. In

* The Chorale Book, No. 146.

another village a pious farmer was fearfully injured by a tree falling upon him. When his wife heard the sad news she went to the spot, amid wailings and lamentations, accompanied by one of her children, a little boy, who on the way said to her, "Mother, have you forgotten what you have taught me to say?

> "I can rest in thoughts of Him,
> When all courage else grows dim,
> For I know my soul shall prove
> His is more than father's love!"

This so comforted her that she became calm, and was able to console her poor husband, who soon afterwards died from his injuries.

THE FINAL CONFLICT AND HEAVEN.

II.

Who knows how near my end may be.
Wer weiss wie nahe mir mein Ende.*

THE authorship of this beautiful hymn has long been a matter of contention between two contemporary hymn-writers, viz. *G. M. Pfefferkorn*, who lived from 1646 to 1732, and was pastor in Græfentonna; and *Emilia Juliana, Countess of Schwarzburg-Rudolstadt*, who was born in 1637, and died on the 3rd December, 1706. The occasion on which either of these is said to have written it is the same, namely, the sudden death of Duke John George of Saxe-Eisenach on the 19th September, 1686, from a fit of apoplexy, while hunting. Pfefferkorn is reported by contemporaries to have solemnly affirmed that he was the author of this hymn, but there is no direct proof written by his own hand now remaining; while a copy of the hymn by the countess is still existing at the library of Gera, written in her own handwriting, and dated "Neuhaus, September, 1686." It was first published in the Rudolstadt hymn book of 1688, and in subsequent editions it was marked by her initials, like all her other hymns. It is now generally believed that she was

* The Chorale Book, No. 187.

the real authoress of the hymn. She was a pious and learned princess, and a very fertile hymn-writer, for she wrote 587 hymns, among which this has obtained the greatest popularity. It has been the daily prayer of many during their lifetime, and their last prayer in the hour of death. Several remarkable instances are on record of persons who died suddenly, and who, shortly before their death, as by presentiment, either read or sang or otherwise repeated this hymn. The closing lines of each verse especially, have often been used on dying beds; they formed the daily prayer of King Frederic V. of Denmark, whose last words were those of the last verse. These closing lines of each verse might be rendered more literally, although not so elegantly,—

My God, I pray, through Jesus' blood,
Oh, let my latter end be good!
(Mein Gott ich bitt' durch Christi Blut,
Mach's nur mit meinem Ende gut.)

And of the last verse,—

I know for sure, through Jesus' blood
My latter end will then be good.

IV.

My cause is God's, and I am still.
Ich hab mein Sach Gott heimgestellt.*

This hymn was written by the learned *Dr. John Pappus*, who was born in 1549 at Lindau, where

* The Chorale Book, No. 127. For another rendering of this hymn, see A. T. Russell's Psalms and Hymns, No. 246.

his father was burgomaster. He studied at Tübingen and Strasburg, and was nominated D.D., professor of Hebrew, and preacher at the cathedral in Strasburg, where he died on the 13th July, 1610. He wrote this hymn in the year 1598 on his motto, which was, "Ad finem si quis se parat, ille sapit." A party of travellers sang this hymn on their journey, on the 13th September, 1698, and soon afterwards, on crossing the Elster, they were all drowned.

V.

O Lord my God, I cry to Thee.
O Herre Gott, ich ruf zu dir.*

By *Dr. Nicholas Selnecker*, who was born in the year 1530 at Hersbruck, near Nuremberg. He early showed great talents for music; so that, when only twelve years of age, he was appointed organist at the castle chapel in Nuremberg, and attracted the notice of King Ferdinand. Subsequently he studied in Wittenberg, and became Melancthon's pupil and intimate friend. He distinguished himself by his great learning, and in 1554 began to give lectures. From 1557 he was court chaplain of the Prince Elector Augustus, in Dresden, where he married and stayed for several years. But the Calvinistic party at the court was against him, and chiefly through them he lost the favour of his sovereign, and was in 1561 dismissed from office.

* The Chorale Book, No. 192. For another rendering of this hymn, see A. T. Russell's Psalms and Hymns, No. 253.

He then became professor of divinity at the strictly Lutheran University of Jena, but being of a mild and peaceable temperament he did not join in the bitter controversies of those days, and was therefore much persecuted even by the Lutherans themselves. He was suddenly deposed from his chair in Jena, and in 1568 his former sovereign, the Prince Elector Augustus, recalled him, and nominated him professor of divinity in Leipsic. At the request of Duke Julius of Brunswick he removed in 1570 to Wolfenbüttel, to carry out the Reformation in the church of Brunswick; and subsequently Count John of Oldenburg obtained his services for the same purpose. In 1576 he returned to Leipsic, and was, with other Lutheran divines, principally occupied with uniting all the Lutherans, and drawing up for that purpose the so-called Formula Concordiæ, which was completed on the 25th May, 1577. But the adversaries did not rest: instead of concord, discord only increased, for both the ultra-Lutherans and the Calvinists were not satisfied with this new Formula Concordiæ. Selnecker, who was personally attacked and slandered, remained quiet. In 1587 he published a hymn book, which contained about twenty hymns and several tunes of his own composition. In 1589, after the death of the Prince Elector Augustus, when the Calvinistic party obtained the upper hand in Saxony, Selnecker was once more deposed, and compelled to flee to Halle, and thence to Magdeburg. For some years he led a wandering life, for he was wanted in

various places, to establish the Reformation, or to settle difficulties: but under all these exertions his feeble health gave way. In 1592 he was again most honourably recalled to Leipsic, and, weak as he was, he went to die there. His death took place on the 24th May, 1592, in the full assurance of faith and in perfect peace.

Two more of his hymns are accessible to English readers: one in A. T. Russell's Psalms and Hymns, No. 11; the other in the Chorale Book, No. 19, and the United Brethren's Hymn Book, No. 6. The latter hymn is still much used in German families as the regular evening prayer.

VII.

Lord God, now open wide Thy heaven.
Herr Gott nun schleuss den Himmel auf.

By *Tobiah Kiel*, from Gotha, who lived from 1584 to 1627, and was pastor in Eschenberge, near Gotha. Nothing further is known of his life: the above hymn is the only one known to have been composed by him.

VIII.

Lord, now let Thy servant.
Herr nun lass in Friede.

This hymn, by *David Böhme*, was for a long time a favourit eat burials in Silesia. Its author lived from 1605 to 1657, was pastor in his native town of Bernstadt, in Silesia, and wrote nine hymns.

IX.

Then now at last the hour is come.
So ists an dem dass ich mit Freuden.

To the author of this hymn, the celebrated *Philip Jacob Spener*, frequent allusions have already been made in these Notes. He was the head of the school called "the Pietists," a school which was continued by A. H. Franke in Halle, and, therefore, subsequently called the Halle school. As so many of the hymn-writers represented in the Lyra Germanica belong to this school, it is but right that its head and founder should also find a place. He is most suitably represented by his last triumphal hymn, which depicts him as a faithful Christian soldier, rejoicing that he has overcome. Spener was born on the 13th January, 1635, at Rappoltsweiler in Alsace, which at that time was still a German province. His pious parents consecrated him from his birth to the service of the Church, and he early showed not only great talents, but decided piety. He studied theology at the University of Strasburg, and, after some years of travelling, was called in 1663 to the same town of Strasburg as a preacher of the Gospel. He married there in 1664, was made D.D., and gave also lectures to the students. In 1666 he was appointed chief pastor at Frankfort-on-the-Maine, and there his enlarged labours soon spread his fame. In opposition to a dry and lifeless orthodoxy, and to controversial preaching, which then prevailed, he simply

preached the Gospel truth, urging the conversion of the heart as the most necessary thing. By his own walk and conversation he set an example of real piety, abstaining from worldly pleasures, which he held to be inconsistent with his Christian profession. He specially instructed the young, and established in his own house the so-called "Collegia Pietatis," or Bible meetings, for the further edification of the people and the explanation of the Holy Scriptures. Many, however, who attended these meetings and were awakened by Spener, went beyond him, and, greatly to his grief, left the established Church altogether, looking upon it as a Babel. All this stirred up the adversaries of evangelical truth, and Spener suffered much opposition and calumny, which he bore meekly and patiently. In 1675 he published his famous book, "Pia Desideria," in which he deplored the sad state of the Lutheran Church in many points of practice, and earnestly contended for a new reformation of the hearts and lives of its members and especially of its pastors and teachers. In 1686 the Prince Elector John George III. of Saxony, having heard a sermon of Spener's in Frankfort, appointed him his court chaplain at Dresden, where he laboured in the same spirit and manner as before. Many were converted through him, while on the other hand much opposition was stirred up against him. At last the Prince Elector himself, whom Spener had on one occasion most respectfully warned against his besetting sin of indulging in drink, withdrew his favour from him

and arranged with the Prince Elector Frederic of Brandenburg that Spener should be called to Berlin and nominated prelate ("Probst") of St. Nicholas' Church. There he entered on his work in 1691, and pursued it most zealously as before, and without much disturbance, until 1705, when, on February 5th, he died. His end was peace. Before his death he requested that several of the old precious hymns, which he had greatly valued during his whole lifetime, should be read to him, particularly Gerhardt's; indeed, it had been his practice to use several hymns regularly at his morning or evening and Sunday devotions (see pp. 17, 22, 56, 241, 254, 285). He himself wrote nine hymns, which, though not distinguished by much poetical merit, are yet true exponents of his earnest piety. He lived to see his work carried on in the same spirit by Franke and others, with whom he was intimately connected.

X.

Jerusalem, thou city fair and high.
Jerusalem du hochgebaute Stadt.*

The author of this hymn, *Dr. John Matthew Meyfart*, was highly esteemed by Spener, who wrote the preceding hymn. He was born in 1590 at Gotha, studied in Jena and Wittenberg, and was, from 1617, professor in Coburg; subsequently, in 1633, he was made doctor and professor

* The Chorale Book, No. 195. For another translation of four verses of this hymn, see A. T. Russell's Psalms and Hymns, No. 261.

of divinity in Erfurt, where from 1636 he also filled the office of pastor. He lived through the horrors and perils of the Thirty Years' War, and suffered much affliction, which made his soul long for heaven. He died on the 26th January, 1642. The above beautiful hymn was first published by him in 1630. The Rev. Charles Gützlaff (a Pomeranian by birth), who may be called the apostle of China, was particularly fond of this hymn, and quoted it in his dying moments, at Hongkong, in August, 1851, saying with a deep sigh,—

"Would, God, I were in Thee!"

The beautiful and most suitable tune to this hymn* was most probably composed by Melchior Frank, conductor of the choir at Coburg, who was Meyfart's intimate friend during his residence in that city.

XI.

Now fain my joyous heart would sing.
Herzlich thut mich erfreuen.†

This hymn was written in the year 1555 by *John Walther*, who was a contemporary and friend of Luther. The year of his birth is not known; but about 1520 he was precentor at Torgau. In 1524 Luther invited him, with some other pious musical men, to his house in Wittenberg, to assist him in improving German Church song; and in the same year Walther published, in conjunction with Luther, the first Lutheran Chorale Book, which

* See the Chorale Book. † Ibid., Appendix IV.

contained several tunes of his own. In 1530 he removed altogether to Wittenberg, where he was made M.A., and nominated a lecturer at the university; he was also director of the choir of the Prince Elector, and in this capacity he removed, in 1547, to Dresden. He lived to a good old age: although the exact date of his death is not known, it certainly was not before 1564. The above hymn is the only one known to have been composed by him; its first two lines were taken from a secular song.

XII.

Awake, awake, for night is flying.
Wachet auf, ruft uns die Stimme.*

This is, without doubt, one of the finest hymns and grandest chorales of Germany. Its author, *Dr. Philip Nicolai,* was born on the 10th August, 1556, at Mengeringhausen, in the principality of Waldeck, where his father was a Lutheran pastor, and had established the Reformation. Philip Nicolai became a learned divine of the Lutheran Church, and was first, in 1576, pastor in his native village as assistant to his father, then in Hardeck, whence he was expelled by the papists, subsequently in some other places, and from 1596 in Unna, in Westphalia. There a fearful pestilence raged in 1597, carrying off in a short time above 1400 people, whose burials Nicolai could see from his

* The Chorale Book, No. 200. For another translation of two verses of this hymn, see A. T. Russell's Psalms and Hymns, No. 268.

window. During that time his mind was stantly occupied with thoughts of death, eter and heaven. He wrote down his meditations day to day, and was so happy in this occupation, in the midst of the horrors and perils around he remained well in body and cheerful in n These meditations he published in 1599 unde title of "Freudenspiegel des ewigen Lebens," to that work he appended this hymn, entitli "Of the voice at midnight, and the wise vi who met their heavenly bridegroom;" it 1 therefore, have been written during that very of pestilence, when Nicolai held himself in stant readiness for the call of his Lord, and earı longed for his coming. In 1601 he remov Hamburg as pastor of St. Catherine's Ch where he soon died, on the 26th October, 1 The beautiful tune to this hymn is gen ascribed to Jacob Prætorius, who was Nic organist in Hamburg; but it appears that it originally composed by Nicolai himself, and harmonized by Prætorius. It has been introc by Mendelssohn into his "Elijah," and his setting of this chorale to the words—

"Sleepers, wake! a voice is calling!"

is widely adopted in England. In his rend the grand old chorale has been sung, with 1 effect, by large gatherings of children at the C Palace, and also at the anniversary festival o Metropolitan Charity School Children, in St. P on June 9th, 1864. The hymn has likewise

translated into Portuguese, Danish, Tamil, and other languages. Spener used to sing it on Sunday evenings; and a pious Christian, the Government councillor Pregizer, in Stuttgart, is recorded to have sung the third verse in his dying moments with a clear voice, although shortly before he had not been able to speak a word aloud.

Nicolai has become still more famous through another beautiful hymn,—

"O Morning Star, how fair and bright"
(Wie schön leucht uns der Morgenstern),

which was also written during the pestilence at Unna in 1597, and published in the appendix to his "Freudenspiegel," where it is entitled, "A spiritual bridal song of the believing soul concerning Jesus Christ her heavenly bridegroom, from Psalm xlv. of the Prophet David." This hymn may be found in the Chorale Book, No. 149; W. Mercer's Church Psalter, No. 15; the United Brethren's Hymn Book, No. 363. It used to be often sung at weddings in Germany; also at the celebration of the holy communion; and many Christians have been refreshed by it in death.

Its splendid chorale, which was taken by Nicolai himself from a secular song, and harmonized by David Scheidemann, organist in Hamburg, is becoming a great favourite in England; it has been used several times by the organist of St. Paul's (the musical editor of W. Mercer's Hymn Book), in the services under the dome, and is particularly liked in this way.

Beside these two hymns, one more is known by Philip Nicolai, which he wrote shortly before his death; this has, however, never become so popular.

THE END.

When the Lord recalls the banished.
Wann der Herr einst die Gefang'nen.*

This hymn was written by *Samuel Gottlieb Bürde*, who was born in 1753, at Breslau. He early showed poetical talents, and studied the law at the University of Halle. After his father's death he was left without means, but friends were raised up for him, and he learned implicitly to trust in God. He obtained several Government situations, and died at Berlin, April 28th, 1831. He composed about a hundred hymns, not so much for use in churches as for private devotion; they are somewhat like Gellert's, and that given here may be considered his best. It was first published in Breslau, 1787, entitled, "Longing for the liberty of the children of God, according to Psalm cxxvi." Bürde also translated into German Milton's "Paradise Lost."

Another of his hymns has been translated by Miss F. E. Cox, in her Sacred Hymns, p. 109; and the same has also been introduced, in a somewhat different version, into W. Mercer's Church Psalter and Hymn Book, No. 319.

* The Chorale Book, No. 199.

APPENDIX.

NOTICES OF OTHER GERMAN HYMN-WRITERS,

REPRESENTED IN OTHER ENGLISH COLLECTIONS.

The Names of these Hymn-writers are alphabetically arranged.

DR. *ERASMUS ALBER*, a native of Sprendingen, near Frankfort, was a contemporary and friend of Luther, and introduced the Reformation in several places. On account of his faithful ministry he was seven times expelled; in 1548 he was appointed preacher in Magdeburg, and at last general superintendent in Neubrandenburg, where he died May 5th, 1553. His hymns are, in the estimation of some, equal to Luther's. He also wrote some very good fables. For one of his hymns, see A. T. Russell's Psalms and Hymns, No. 122, "O children of your God, rejoice."

Christian Andrew Bernstein was curate to his father, in Domnitz, near Halle, where he died

young, in 1699, having been early prepared for heaven through sufferings. He wrote several beautiful hymns, five of which Freylinghausen introduced into his hymn book. For one of them, see Hymns from the Land of Luther, p. 225 ("At last").

Dr. William Edward Emanuel von Biarowsky was born 1814, in Munich; he was pastor in the Canton Vaud, and was expelled by the Radicals; since 1846 he has been pastor in Waitzenbach, in Bavaria. For one of his hymns, see Hymns from the Land of Luther, p. 330 ("Remember me").

Dr. Caspar Bienemann (also called Melissander) was born at Nuremberg in 1540. He studied divinity at Jena and Tübingen, and was a great Greek scholar. He was much persecuted on account of his religious opinions, being a strict adherent to Lutheran doctrines. In 1578 he was appointed general superintendent in Altenburg, where he died September 12th, 1591. He composed five hymns, the most popular of which is given in A. T. Russell's Psalms and Hymns, No. 195, "Lord, as thou wilt;" it was written in 1574, at the approach of pestilence. Many have derived comfort from it in the hour of affliction and death.

Sigismund von Birken was born in Bohemia, 1626. When not yet three years old, he was compelled to flee with his father, a Protestant clergyman, on account of religious persecutions; on their

way the child found a piece of paper, on which the Lord's prayer was written, and a penny wrapped up in it; he gave it to his anxious father, who was much cheered by this circumstance. Having studied at Jena, he became tutor to Prince Anthony Ulric, of Brunswick Wolfenbüttel (see p. 133); he subsequently lived at Nuremberg, instructing sons of the nobility, and chiefly on account of his poetical works he was himself raised to nobility by the Emperor Ferdinand III. He was twice married; and died on the 12th June, 1681. He wrote many hymns, two of which have been translated into English, in A. T. Russell's Psalms and Hymns, Nos. 87, 184.

John Böschenstein is the author of the hymn on the seven words of the crucified Saviour,—

"When on the cross the Saviour hung,"
(Da Jesus an dem Kreuze stund),—

which in the Chorale Book (No. 53) is given anonymously; and which in F. E. Cox's Sacred Hymns is erroneously ascribed to John Zwick. Miss Cox's version of this hymn has also been introduced into W. Mercer's Church Psalter and Hymn Book, No. 401. Böschenstein was born in 1472, at Esslingen; from 1518 he was professor of Hebrew at Wittenberg, where he died in 1536. He was a friend of Dr. Reuchlin.

Bruiningk, see *Wobeser*.

Francis Joachim Burmeister, a native of Lüneburg,

was head master of the grammar school in Nuremberg, where he died 1688. He was a friend of Rist's, and like him was nominated poet laureate to the German Emperor. One of his hymns is given in the Chorale Book, No. 82, "Thou virgin soul! O thou."

Elizabeth Creutziger, who was a relative of Luther, and the pious wife of Caspar Creutziger, D.D., at Wittenberg, where after her husband's death, in 1548, she yet lived ten years, is the authoress of the hymn No. 155 in the Chorale Book, "O Thou, of God the Father." She was very fond of hymns, and among her own this is the best known. Another rendering of it may be found in A. T. Russell's Psalms and Hymns, No. 41, where it is erroneously attributed to *Andrew Knopke* (or *Knöpken*), the Pomeranian Reformer, who wrote some other hymns, and died in Riga about 1530.

Nicholas Decius (whose German name was *Von Hofe*) was also a contemporary of Luther. He was first a monk, and, having joined the Reformation from its very beginning, he became a schoolmaster at Brunswick, where (being, like Luther, a master of music) he did much for Protestant church song by his hymns and tunes. In 1524 he removed as Lutheran pastor to Stettin, where he died 1529 it was said, in consequence of poison administered to him by Roman Catholics. His two most famous hymns may be found, with their beautiful tunes,

in the Chorale Book, Nos. 1 and 46. The former,

"All glory be to God on high"
(Allein Gott in der Höh' sei Ehr)

(of which another version is given in the United Brethren's Hymn Book, No. 199), is a free rendering of the old hymnus angelicus, "Gloria in excelsis Deo," which in its Greek version had very early come into use in the Eastern Church, and was introduced into the Latin Church, about the year 360, by Hilary, Bishop of Poitiers. This German version of it was printed in 1529, with a view to introduce it, instead of the Latin Gloria, into Protestant churches. It came, indeed, into general use, especially on high festivals and at the communion, and it is still often sung in German churches. It has become endeared to many Christians, and several are known to have died triumphantly with this hymn on their lips. Its beautiful tune was most probably adapted from the old Latin chorale, "Gloria," by Decius himself. The bells of St. Peter's Church in Hamburg were made, by mechanism, to chime this tune, and in the great fire which broke out in that city in the year 1842, shortly before the tower of St. Peter's fell in, it was most touching to hear, in the midst of the flames and confusion, those bells chiming for the last time these beautiful tones to God's praise.

The second hymn,—

"O Lamb of God, most stainless!"
(O Lamm Gottes, unschuldig)

(the Chorale Book, No. 46, and other renderings of the same in the United Brethren's Hymn Book, No. 101; A. T. Russell's Psalms and Hymns, No. 156), was written in 1522 or 1523 at Brunswick, and is founded on the ancient Latin hymn, "Agnus Dei, qui tollis peccata mundi, miserere nobis," which is always sung at mass. Luther at once introduced it into the German Protestant Communion Service, and it is still very generally used in this way. In many places it is also sung on Good Friday. Dr. Henry Müller, at Rostock, in his dying moments sang this hymn with his family when he celebrated the holy communion. Its beautiful tune is also ascribed by some to Decius himself.

David Denicke was born in 1603, at Zittau, in Saxony. Having studied theology at Wittenberg, Jena, and Königsberg, he travelled for a considerable time, visiting England and other countries. From 1629 he was tutor to Duke George of Brunswick and Lüneburg, and subsequently a member of the Consistory at Hanover, where he died on the 1st April, 1680. He published a hymn book in conjunction with Dr. Gesenius (see p. 77). One of his hymns may be found in F. E. Cox's Sacred Hymns, p. 177, "My God, I call upon Thy name."

Dr. Jacob Ebert, born 1549, at Sprottau in Silesia, was a celebrated Lutheran divine and pro-

fessor of divinity at the University of Frankfort-on-the-Oder, where he died on the 5th February, 1614. He is the author of the hymn, "Lord Jesus Christ, the Prince of Peace" (the Chorale Book, No. 182), which, by some, has been erroneously ascribed to Helmbold.

Christian Lewis Edeling, a Saxon, was tutor to Count Zinzendorf, while the latter was still with his grandmother (see p. 108), afterwards pastor at Schwanebeck near Halberstadt. For one of his hymns, see F. E. Cox's Sacred Hymns, p. 53, "My Saviour, make me cleave to Thee."

John Michael Feneberg, the author of the beautiful hymn, "Love and the cross" (Hymns from the Land of Luther, p. 278), was a truly excellent Roman Catholic priest and friend of the famous Bishop Sailer. He was born at Oberdorf, a village of Bavaria, on the 9th February, 1751. When he was eight years of age, the house of his father, who was a farmer, was burned down, and young Feneberg nearly perished in the flames. His father destined him for the ministry, and sent him to school at Kaufbeuren and subsequently at Augsburg. In 1770 he entered the college of the Jesuits at Landsberg, where Sailer also was, with whom he entered into the most intimate friendship. In 1773 Feneberg was nominated professor at the grammar school in Regensburg, and was ordained priest in 1775. In 1778 he removed to Oberdorf,

his native place, where, in conjunction with his ministerial duties, he undertook the education of youths whom he received into his house. In this he was very happy and successful, striving especially to cultivate the religious feelings of his pupils; he often sang hymns with them, *e.g.* the evening hymn of Claudius, "The moon hath risen on high" (Lyra Germ. I. p. 231). In 1785 he was called to Dillingen as professor at the grammar school, where his friend Sailer also laboured; and there he spent, according to his own words, his happiest days. Although, like Sailer, he adhered to the Roman Catholic Church, his views and the spirit in which he laboured among his pupils were thoroughly evangelical; and this made him suspected by the Bishop of Augsburg, who in the spring of 1793 sent a special commission to Dillingen, to inquire into Feneberg's conduct. In consequence of this he left Dillingen in the same year and accepted the pastoral charge of Seeg, a village in the southern part of Bavaria. There, on the 21st October, 1793, while returning from duty, he broke his leg, which had to be amputated. He bore his great sufferings with Christian fortitude, and it was at that time that he composed this hymn, which beautifully expresses his experiences under this trial. On Easter Sunday, 1794, he appeared again in his pulpit, with a wooden leg, testifying with new spirit and life of the risen Redeemer. From that time a great awakening began to take place in his village; many were con-

verted through the evangelical preaching of Feneberg and his like-minded curates. But the enemy likewise made a stir: the Bishop of Augsburg, Feneberg's diocesan, sent again a commission, citing him with his curates before the episcopal tribunal. False accusations were brought against him; but in this trial also he proved his patience and came out from it purified like gold. He was allowed to return to his congregation; but in 1805 he removed to Vöhringen near Ulm. Besides his bodily weakness, poverty and debts pressed heavily on him, for his income was small and his liberality great. He dispensed with the assistance of a curate, took no wine and economized as much as possible, till at last his strength gave way. He was threatened with blindness, and in September, 1812, he fell dangerously ill; he suffered much in body and soul, but his confidence in Christ was never shaken, he longed to depart and be with the Lord, and at length under the prayers and blessings of his friends, he peacefully expired on the 12th October, 1812. Like his friend, Bishop Sailer, Feneberg wrote several hymns, which in their simplicity are very sweet.

John Flittner was born in 1618, at Henneberg, in Saxony. Having studied theology at Wittenberg, he became pastor at Grimmen near Greifswalde, where he suffered much from war and other calamities, to which he refers in his hymn, "What

shall I a sinner do?" (the Chorale Book, No. 110,) the third verse,—

> "Here the Christians oft must bear
> Many a cross and bitter smart;
> If their lot in this I share,
> Shall I waver or depart?"

He died at Stralsund on the 7th January, 1678. He composed eleven hymns, and several tunes.

Dr. William Nicholas Freudentheil, the author of the hymn, "The Father knows thee" (Hymns from the Land of Luther, p. 295), was born, in 1771, at Stade in Hanover, of respectable Jewish parents, but was brought up as a Christian. He studied theology at Göttingen, where he distinguished himself by gaining several prizes. He laboured first as teacher in various places, and subsequently, from 1816, as pastor in Hamburg, until his death. In the great fire of Hamburg, in 1842, not only the church of St. Nicholas, of which he was pastor, but also the parsonage, with his furniture and library, were destroyed. He died there on the 7th March, 1853. He wrote many hymns and poems, mostly for special occasions. Seventeen of his hymns have been introduced into the new Hamburg Hymn Book.

Dr. John Burkhard Freystein, who lived at Dresden as judicial councillor, and died there in 1720, was a follower of Spener, by whose sermons

he had been awakened. He wrote six hymns, the most popular of which is,—

"Rise, my soul, to watch and pray."
(Mache dich, mein Geist, bereit.*)

Caspar Fugger was born at Dresden, where he became head master of a school, and subsequently pastor of a church. He died there on the 24th July, 1617. He is the author of the hymn No. 34 in the Chorale Book, "We Christians may Rejoice to-day."

Dr. John Graumann (called Poliander) was born, on the 4th July, 1487, at Neustadt in Bavaria. He studied at Leipsic, where, at the public discussion of Luther and Eck, in 1519, he became so convinced of the truth of the Reformation that at a great personal sacrifice he joined Luther in Wittenberg. In 1525 he was nominated pastor in Königsberg, where he laboured, in conjunction with Speratus, introducing the Reformation into Prussia. On account of his beautiful hymns he was named "alter Borussiæ Orpheus." He died suddenly, April 29th, 1541. His beautiful hymn on the 103rd psalm,—

"My soul, now praise thy Maker"
(Nun lob mein' Seel den Herren)

(the Chorale Book, No. 7), was written, in the year 1525, at the request of the first Protestant Duke of

* The Chorale Book, No. 125.

Prussia, Albrecht I. It has often been used as a thanksgiving hymn on public and private occasions. When Gustavus Adolphus entered Augsburg, after the victorious battle of Leipsic, his first visit was to the church of St. Anne, where he ordered this hymn to be sung, and restored the Lutheran form of worship, and when at last, on the 25th October, 1648, after the horrible times of the Thirty Years' War, the long wished for peace was concluded at Osnabrück in Westphalia, the trumpets from the tower of St. Maurice, in that town, sounded forth the tune of this hymn, and all the inhabitants joined in its joyful strains.

Two pious kings of Denmark, Christian III. and his son Frederic II., are both reported to have chosen this hymn for their dying song: the former sang it himself, and, when he began the third verse, expired; the latter requested it to be sung to him, and during the singing of the third verse he also breathed his last.

Esther Grünbeck, born at Gotha, 1717, was the wife of a sculptor, with whom in 1738 she joined the Moravian Church. She composed several hymns, which are contained in the German Moravian Hymn Book. For one of them see the English Hymn Book of the United Brethren, No. 327, "Grace, grace, oh, that's a joyful sound!" which corresponds very much with Doddridge's hymn, "Grace, 'tis a charming sound."

Cyriakus Günther, born 1649 at Goldbach near

Gotha, was master of the grammar school in Gotha, where he died 1704. Freylinghausen introduced ten of his hymns into his hymn book: for two of them see A. T. Russell's Psalms and Hymns, Nos. 182, 202.

Henry Held, who was a lawyer in his native town, Guhrau in Silesia (where he died 1643), and one of the best poets of the first Silesian school, is the author of the popular Advent hymn, "Gott sei Dank durch alle Welt," of which three translations exist: in the Chorale Book, No. 24; A. T. Russell's Psalms and Hymns, No. 28; and the United Brethren's Hymn Book, No. 44.

Lewis Helmbold was one of the old Lutheran hymn-writers, and was called by his contemporaries the German Asaph. He was born, in 1532, at Mühlhausen in Thuringia, studied at Leipsic and Erfurt, and in 1550 was nominated head master of the grammar school in his native town. In 1552 he removed in a similar capacity to Erfurt. From his boyhood he wrote poetry, but his first sacred hymn, which became the most popular, was written in 1563, during the rage of the pestilence at Erfurt (see the Chorale Book, No. 140, "From God shall nought divide me"—Von Gott will ich nicht lassen—and another version of the same in A. T. Russell's Psalms and Hymns, No. 229). In 1566 the Emperor Maximilian II. nominated him poet laureate, an honour which the modest Helmbold

declined. On account of his defence of evangelical truth, the Roman Catholics in Erfurt deposed him from his office, and in 1570 he again removed to his native town, where he laboured as a faithful preacher of the Gospel, until his death, on the 7th April, 1598. He wrote a great number of German hymns, besides many Latin poems. The above mentioned was a favourite with many pious German princes, who chose it for their companion in wars, calamities, and in the hour of death. The Protestant emigrants from Salzburg also used to sing it on their wanderings; and many others have derived from it great comfort and strength in life and in death. Its tune (see the Chorale Book, No. 140) was, according to Helmbold's own statements, taken by him from a popular air.

Valerius Herberger, another Lutheran divine of the old school, was born in 1562, at Fraustadt in Poland. While he was yet a child, he lost his father, who had destined him for the ministry, and he suffered much in consequence from poverty and privation. Through the assistance of friends he was enabled to study theology at Leipsic; and from 1584 he laboured most faithfully as pastor in his native town, amidst many afflictions from the Roman Catholics, who persecuted him, and from the pestilence, which raged in Fraustadt from 1613 to 1630. He himself, with his family, was spared, although he never left his post, and was indefatigable in attending on the sick. It was at that time, viz.

in the year 1613, that he wrote the beautiful hymn, "Valet will ich dir geben" (an acrostic), of which three translations have appeared: see the Chorale Book, No. 137; A. T. Russell's Psalms and Hymns, No. 248; and the United Brethren's Hymn Book, No. 1182. He lived to experience the terrors of the Thirty Years' War, and died most peacefully on the 18th May, 1627. A volume of his sermons has gone through many editions, and is still much read and valued.

Dr. John Fred. Herzog was born at Dresden in the year 1647, and studied the law at Wittenberg. While still a student there, he wrote the beautiful evening hymn,

"Now that the sun doth shine no more"
(Nun sich der Tag geendet hat)

(the Chorale Book, No. 165), to a popular air, which, according to Dr. Faist, was composed by A. Krieger, Dresden, 1667. Herzog subsequently practised as a lawyer in Dresden, where he died on the 21st March, 1699. During the singing of the last two verses of this hymn, Duke William Ernest, of Saxe-Weimar, died on the 26th August, 1728.

Dr. John Hesse was born at Nuremberg, in the year 1490, and although he held honourable positions in the Church of Rome, he joined the reformation of Luther in 1522, and subsequently laboured at Breslau with much success, as the first

Protestant minister in that town. He died on the 6th January, 1547: his last words were, "Ave, Domine Jesu Christe." His hymn,

"O world, I now must leave thee"
(O Welt ich muss dich lassen)

(the Chorale Book, No. 189), has often been sung by criminals before their execution.

Magnus Hessenthaler (born 1623), professor of history in Tübingen, published in 1669 a collection of hymns for private devotion, containing thirteen of his own. One of them has been translated in the Chorale Book, No. 79:

"True Shepherd, who in love most deep"
(Mein Jesu, wie so gross die Lieb).

Meta Heusser was born on the 6th April, 1797, at Hirzel, near Zurich, where her father, the Rev. D. Schweizer, was pastor. She still lives there, having married the physician of the place, Dr. Heusser. She is the mother of six children; a seventh died early (to which the hymn, "Consolation," Hymns from the Land of Luther, p. 273, refers). She has suffered very much, and lives in great retirement. Her beautiful hymns were first published anonymously, by Albert Knapp, entitled "Hymns of a Hidden One," of which a second and augmented edition appeared in 1863. Knapp calls her the finest and most talented of all poetesses. She is represented, by five hymns, in the Hymns from the Land of Luther. (See, besides

the above mentioned, pp. 31 (A mother's prayer in the night, not by Christophe Agte, as stated there), 189 (A little while), 238 (For ever with the Lord), 245 (Spring).

Frederic Conrade Hiller was born at Stuttgart in the year 1662. Having studied the law at Tübingen, where he distinguished himself by early piety, he lived as an advocate in Stuttgart, and was both a good lawyer and a good Christian. Being often ill he cheered and consoled himself by sacred poetry, and wrote 172 hymns. He died in the year 1726. One of his hymns may be found in Massie's Lyra Domestica, Second Series, p. 140,—

"O Jerusalem the golden"
(O Jerusalem du schöne)

which has become very popular in Würtemberg; it is similar to Meyfart's "Jerusalem, thou city fair and high" (Lyra Germanica, II. p. 220), and was suggested, perhaps, by the fifth verse of Albinus' hymn, "Hark! a voice saith, all are mortal" (the Chorale Book, No. 196):

"O Jerusalem, how clearly
Dost thou shine, thou city fair," &c.

Von Hofe, see *Decius* (p. 290).

John Höfel, the author of the hymn "The widow of Nain" (Hymns from the Land of Luther, p. 95), was a friend of Rist. He was born in 1600, studied the law, in which he took

his degree of D.C.L., and settled as attorney in Schweinfurt. He had been pious from his youth, and was highly and universally esteemed. He lived through the terrible times of the Thirty Years' War, and did much for the poor and the sick. On the 8th December, 1683, he died in a good old age. The above-mentioned hymn was published with others in 1634.

Gottfried Hoffmann, a Silesian, lived from 1658 to 1712, and was head master of the grammar school at Laubau, where Benjamin Schmolke was among his pupils; subsequently he filled the same office at Zittau. He was a most excellent master, earnestly seeking the spiritual good of his pupils. He died suddenly, just after celebrating the holy communion with his elder pupils. His favourite hymn was Shalling's "Lord, all my heart is fixed on Thee" (Lyra Germ. II. p. 164), and he himself wrote about 50 hymns. The beautiful hymn, in the Hymns from the Land of Luther, p. 36, "To a dying child," was written at Laubau in 1693, on the death of his little daughter, Magdalene Elizabeth. It soon became a general favourite, and has comforted many bereaved parents.

Ernest Christopher Homburg, a Saxon, born in 1605, practised as a lawyer in Naumburg, where he died 1681. When young he composed secular songs, but domestic afflictions led him to the Lord, and he then wrote about 150 hymns. One of his

best is the beautiful Passion hymn, "Jesu, meines Lebens Leben," of which four translations exist: in the Chorale Book, No. 49; W. Mercer's Church Psalter and Hymn Book, No. 404; A. T. Russell's Psalms and Hymns, No. 88; and the United Brethren's Hymn Book, No. 106. In the last-named collection (No. 78) another of his hymns is given, "Man of sorrows and acquainted," which has also been introduced into the New Congregational Hymn Book, No. 373.

Andrew Ingolstetter (author of the hymn "Lowly" in the Hymns from the Land of Luther, p. 174) was born, 1633, at Nuremberg. He became a learned and rich merchant and senator of his native city; and at the same time he was adorned with Christian humility, and did much for the poor, for whose children he established a school. He wrote some very good hymns and poems, which in his humility he would not publish with his name. He suffered much from gout, and died on the 6th June, 1711.

John Kempf, who laboured as pastor in Gotha from 1604 to 1625, when he died, is the author of the beautiful hymn,

"When in the pains of death my heart"
(Wenn ich in Todesnöthen bin)

(see A. T. Russell's Psalms and Hymns, No. 249). Its fine chorale, composed by Melchior Frank,

director of the choir at Coburg from 1604 to 1639, is given in the Chorale Book, No. 193.

Christian Keymann was born on the 27th of February, 1607, in Bohemia. Having studied theology at Wittenberg, he became head master of the grammar school at Zittau, where he died on the 13th January, 1662. He was a very excellent and faithful instructor of the young, and composed many poems for his pupils. Two of his most popular hymns have been translated into English, viz.—

"O rejoice, ye Christians, loudly"
(Freuet euch ihr Christen alle)

(the Chorale Book, No. 33), and—

"Jesus will I never leave"
(Meinen Jesum lass ich nicht)

(the United Brethren's Hymn Book, No. 464). The latter was written by Keymann on the dying words of his sovereign, the pious Prince Elector John George I. of Saxony, who shortly before his end, on the 8th October, 1656, repeatedly exclaimed, "Jesus will I never leave! O Jesu, have mercy upon me! Jesu, I will not leave Thee!" The hymn has since often been blessed both to the living and the dying.

Frederic Gottlieb Klopstock, of whom two hymns are given in the Hymns from the Land of Luther, pp. 165 (Resurrection) and 219 (Sabbath hymn), was the founder of a new school of hymn-

writers in the second half of the eighteenth century, which may be called the Pathetic School, aiming at the highest excitement of solemn religious feeling. He was born in 1724, at Quedlinburg, and his poetical talents early developed themselves. He loved the Bible, especially its poetical books, and was charmed with Milton's "Paradise Lost." While still studying theology at Leipsic, in 1748, the first part of his "Messiah" was published, and most favourably received. Soon afterwards he went to Langensalza as a private tutor, where he fell in love with Fanny Schmidt, but his affection was not returned. This drew his mind nearer to eternity. In 1750 he went by invitation to Switzerland, where the first part of his "Messiah" had created a great excitement, and where he was received with a reverence that bordered on adoration. While there his mind seems to have taken a patriotic tendency: the ancient Hermann (the Arminius of Tacitus) became his favourite hero, and he afterwards celebrated his deeds by some dramatic works. In 1751 the Danish minister, Count Bernstorff, upon whom the first cantos of the "Messiah" had made a great impression, called him to Copenhagen, offering him a pension of 400 thalers, that he might there finish his poem. On his journey he formed an attachment to Meta Moller, at Hamburg, a respectable merchant's daughter, whom he married on the 10th June, 1754. At Copenhagen he was much respected by the King Frederic V., at whose court he lived.

On the 28th November, 1758, he lost his beloved wife, who died in childbed at Hamburg. She was buried at Ottensen, near Altona, and on that occasion he composed the beautiful hymn—

"Thou shalt rise, my dust, thou shalt arise,"

which in the same year was published with other hymns of his composition. In 1770, after the death of King Frederic V., and the removal of Count Bernstorff, he left Copenhagen, and lived for the remainder of his life mostly in Hamburg, with the title of Councillor of the Danish Legation, and receiving still a pension from Denmark. In 1773 he completed the "Messiah," and in 1791 he married his second wife, Joanna Elisabetha von Winthem, who cheered him in his old age. On the 14th March, 1803, he peacefully expired, in the full consolation of the Christian faith, and was buried by the side of his Meta. The above hymn, "Resurrection," was sung at his funeral. Many of his hymns and odes are truly sublime, although not free from pedantry and singularity. The two given in Hymns from the Land of Luther are certainly among his best.

Christian Jacob Koitsch was, from 1700 to 1705, inspector of the Royal School at Halle, and subsequently head master of the grammar school at Elbing in Prussia, where he died 1735. He was a truly pious man, and full of love to Christ. Freylinghausen introduced ten of his hymns into his hymn book, two of which have been translated into

English; for one, see the United Brethren's Hymn Book, No. 668; and for the other, see the Hymns from the Land of Luther, p. 324 (The call obeyed).

Emanuel Christian Gottlieb Langbecker was born on the 31st August, 1792, in Berlin, where he subsequently held a Government appointment, and died on the 24th October, 1843. Besides composing some hymns, he did much for German hymnology by his researches and publications. One of his hymns may be found in the Hymns from the Land of Luther, p. 149 (Anticipation).

Dr. John Christian Lange was born at Leipsic, on Christmas day, 1669. Having studied theology at the university of his native town, he was made professor of moral philosophy at Giessen. He was a friend of Spener and Franke, and laboured in a similar spirit among the students. In 1716 he was nominated court chaplain of Prince George Augustus of Nassau-Idstein, in which capacity he continued to labour until his death, on the 16th December, 1756. He composed about seventeen hymns; the most popular of which is contained in the United Brethren's Hymn Book, No. 361,—

"Jesus, Thou art my heart's delight"
(Mein's Herzens Jesu, meine Lust).

Dr. John Peter Lange is the author of seven hymns in the Hymns from the Land of Luther, pp. 70 (My Father is the mighty Lord), 98 (Con-

flict), 118 (Going home), 167 (Here and there), 212 (Be Thou my friend), 227 (The graveyard), 254 (The shepherds).

He is a still living poet, born on the 20th April, 1802, at Sonnborn, near Elberfeld. Having first been brought up to the farm, he resolved afterwards to study theology. In 1832 he was made pastor at Duisburg; in 1841, professor of divinity at Zurich; and he now fills a similar position in Bonn. Several of his theological works have been translated into English, *e.g.* his "Life of Jesus," his "Commentary on Matthew," &c. He published in 1843 a hymn book, entitled "Kirchenliederbuch."

John Caspar Lavater was born at Zurich, on the 15th January, 1741. As a child he was remarkable for piety, and having studied theology in his native town, and subsequently travelled for some time, he settled as pastor in Zurich, where he laboured most faithfully and indefatigably to the day of his death. With many infirmities and peculiarities, he was an active and sincere Christian, and a talented orator, writer, and sacred poet. In his hymns he followed Klopstock, whom he greatly admired. He wrote a great many devotional books, and was indeed one of the principal witnesses for Christ during that rationalistic period. His circle of friends was very large, and many visitors constantly came to see him. To his parishioners he was most benevolent, especially in the time of famine, illness, and distress. As a true Swiss

patriot he protested solemnly against the invasion of the French into Switzerland, in 1797; but after the storming of Zurich, in 1799, as he was administering to the wants of the sufferers in the streets, a French soldier, whom he had just before regaled with wine, maliciously aimed a shot at him, which proved fatal. After fearful sufferings, which he patiently bore, having fully forgiven his murderer, for whom he prayed, he died peacefully on the 2nd January, 1801. For two of his hymns, see F. E. Cox's Sacred Hymns, p. 43, and A. T. Russell's Psalms and Hymns, No. 68.

Ehrenfried Liebich, was born 1713 in Silesia; he was the son of a miller, whose trade at first he followed, but showing great talents he was sent to school at Breslau and studied theology at Leipsic. In 1732 he became pastor in Lomnitz, a Silesian village, where, after a long and faithful ministry, he died on the 23rd December, 1780. It was his wife who encouraged him to write hymns, of which he published 236, and many of them are very beautiful. Three have been translated into English; for one, see the Chorale Book, No. 181, "Come, Christians, praise your Maker's goodness," and another version of the same in F. E. Cox's Sacred Hymns, p. 199; for the second, see Hymns from the Land of Luther, p. 24 (Here is my heart); and for the third Massie's Lyra Domestica, II. p. 119, "My God is true! His heart, a Father's heart."

Ambrosius Lobwasser, born 1515 at Schneeberg, was professor of the law in Königsberg, where he died 1585. He published at Leipsic in 1573, a German translation of the French version of the Psalms, made by Clement Marot and Theodore de Beza of Geneva, together with their tunes as they had been harmonized by Claude Goudimel, most of which, however, were of secular origin. For one of them, see the Chorale Book, No. 88 (Psalm 134), and the historical notes in the Index of Tunes. Through Lobwasser's edition these psalms were soon introduced into the Reformed Church of Germany.

John Frederic Löwen, one of whose hymns is given in F. E. Cox's Sacred Hymns, p. 149, was a native of Clausthal on the Harz, born 1729. He studied the law at Göttingen amid great privations on account of his poverty, and subsequently settled in Hamburg, where, having married the daughter of the manager of a theatre, his desire to reform the stage led him to accept the directorship of a theatre. His well intentioned efforts, however, entirely failed, and he removed to Rostock, where he soon died, on the 23rd December, 1771. He published various secular poems and several hymns, which resemble those of Gellert.

Ludaemilia Elisabeth, Countess of Schwarzburg Rudolstadt, born on the 7th April, 1640, was the daughter of Count Lewis Günther I. of Schwarz-

burg Rudolstadt, and the sister-in-law of the poetess, Countess Emilia Juliana (see p. 274). She was very early "drawn to Jesus" (see her hymn in the Chorale Book, No. 68, "Draw me to Thee, Lord Jesus"). She only reached the age of thirty-two, and died March 12th, 1672, on the same day as her younger sister, and twenty-five days after her eldest sister's death. She was engaged to be married to her cousin, Count Christian William of Schwarzburg Sondershausen, but the bridegroom of her heart was Jesus in heaven. She wrote 207 hymns, which resemble those of Angelus, being full of the love of Jesus. Shortly before her end, when she had received the holy communion, she exclaimed: "Jesus is all my life; Jesus, Thou in me and I in Thee, and I will praise Thee for ever! Jesus is my all; through Jesus I fight, through Jesus I conquer, through Jesus I triumph. Jesus above, Jesus beside, Jesus within me. Through Jesus we shall do valiantly; not I, Jesus will do it." A new edition of her hymns has lately been published under the title of "Die Stimme der Freundin. Geistliche Lieder Ludämilien Elisabeths, Gräfin und Fräulein von Schwarzburg und Hohenstein, etc. Vornemlich deutschen Frauen zum Lebensgeleite, getreu und vollständig nach dem ersten Druck aufs neue dargeboten von Wilh. Thilo. Stuttgart: S. G. Liesching."

John Matthesius, the pastor and friend of N. Hermann (see p. 166), was born of poor parents,

about the year. 1504, at Rochlitz, in Saxony. Having studied theology at Wittenberg, where he was often at Luther's table, he was nominated in 1541, pastor at Joachimsthal, where N. Hermann was his precentor. He laboured there most faithfully, with much prayer and in much affliction from within and without until the day of his death. He died suddenly October 8th, 1565, having been seized with an apoplectic fit while preaching in his church. He is decidedly the author of the hymn,

"My inmost heart now raises"
(Aus meines Herzens Grunde),—

which in the Chorale Book, No. 164, is given anonymously. It was written by him in 1564, during a time of great mental depression. The great king Gustavus Adolphus used it as his daily morning hymn, and ordered it frequently to be sung by his army at their morning prayers.

Adolphus Moraht was born in Hamburg on the 28th November, 1805; having studied theology at Halle and Göttingen, he settled in 1838 as pastor in Mölln, in the Duchy of Lauenburg, where he is still labouring. In 1840, he published a collection of his hymns. He is, most probably, the author of the hymn No. 91 in the Chorale Book, "From Thy heavenly throne;" and another is given in the Hymns from the Land of Luther, p. 155, "Rest."

Dr. Henry Möwes, of whom eight hymns are given in the Hymns from the Land of Luther,

was born on the 25th February, 1793, at Magdeburg. He lost his father while very young, when an uncle took him and sent him to school in Magdeburg. He studied theology at Göttingen, his heart, however, being at that time still far from the Lord. He was full of enthusiasm for his fatherland, and in 1814, after Napoleon's return from Elba, he joined the Westphalian Rifle Corps, and fought bravely in several battles. After the war he became pastor in Angern, where he married the sister of his most intimate friend Blum. He soon felt the necessity of a deeper study of the Scriptures, and was led to pray and to believe in Christ. His conversion was not sudden, but gradually and quietly developed. His sermons now became full of life, eloquent, attractive, drawing sinners to the Saviour. In 1822, he removed to another charge in Altenhausen, where he was most happy in his work and his family. But God in His wisdom saw fit to place him in the school of affliction. In 1828 he lost his most intimate friend and brother-in-law, and in the following year his mother-in-law, who had been to him like his own mother. On this occasion he wrote the hymn, entitled "Grief and consolation by a mother's death-bed" (p. 47). But soon his own health gave way under a chest complaint, which so increased that in June, 1830, he was compelled, with the deepest grief, to resign his office to his successor, which he did with the words: "Feed thy flock

and mine." The parting from his people brought on violent cramp in the chest. It was then that he wrote the stanzas,

"Thus said the Lord, thy days of health are over"

(Submission, p. 204). He removed to Magdeburg, where soon afterwards he lost a little daughter (see the touching hymn "Our Eliza," p. 267). He was alternately better and worse, and in the intervals of improvement he was still active for the kingdom of God, and took a great interest especially in Christian missions (see the hymn, "The Missionary's farewell," p. 251). In 1832, he removed again to Altenhausen, to live in the midst of his former congregation, and was able to preach a few times in his former pulpit, though he was never without pain. In 1834, he became much worse, suffering agony; he sighed for the Lord's coming, and at last He came. He died in peace, relying only on the merits of Jesus his Saviour, while his wife read the hymn, "Yes, there remaineth yet a rest" (see p. 157). Shortly before his end he wrote the hymn entitled, "A pastor's parting words" (p. 209). His hymns, which were published in Berlin, 1836, were mostly written in his latter years of suffering; they are similar to those of Garve and Spitta, being characterized by great tenderness of feeling and cheerfulness of faith and submission. Besides the above mentioned, the following are contained in the Hymns from the Land of Luther, pp. 171

(Joy in believing), 186 (The two journeys), 310 (Warfare).

Michael Müller, born at Blankenburg on the Harz in 1673, studied theology at Halle, and was a follower of Franke. He subsequently was private tutor to a noble family in Würtemberg. Having been very delicate from his childhood, he died early on the 13th March, 1704. For one of his hymns see F. E. Cox's Sacred Hymns, p. 143 ("Good and pleasant 'tis to see").

Caspar Frederic Nachtenhöfer was born at Halle in 1624; having studied at Leipsic, he laboured as a faithful pastor in Coburg, until he died November 23rd, 1685. He belongs to the school of Spener. Two of his hymns have been translated in A. T. Russell's Psalms and Hymns, Nos. 58 ("This is the night wherein appeared") and 92 ("So, Lord, Thou goest forth to die").

Gottfried Neumann (to be distinguished from Caspar Neumann, see p. 100) was a contemporary and friend of Zinzendorf and a member of the Moravian Church at Marienborn, where he held the office of superintendent of the corn market. He composed, in 1736, a sweet funeral hymn on the death of one of Count Zinzendorf's children,

"At length released from many woes"
(Ei wie so sanft entschläfest du),

in F. E. Cox's Sacred Hymns, p. 75. Another

version of the same may be found in the United Brethren's Hymn Book, No. 1212. It has often been sung at funerals.

Erdmann Neumeister, born 1671, was the son of a poor schoolmaster. He studied theology at Leipsic, and became pastor in various places, and at last in Hamburg, where he laboured from 1715 until his death in 1756. He was a very strict Lutheran and a great opponent of the Pietists. He wrote many hymns (about 700), and most of them breathe the same spirit of heartfelt piety as those of the Halle School, to which, outwardly, he was so much opposed. He is the author of the beautiful verse,

"To Thee, O Lord, I yield my spirit"
(Ich geb mich, Herr, in deine Hände),

which was one of the late lamented Prince Consort's favourite chorales, and was chanted by the choir at his funeral. The most popular of Neumeister's hymns is, however, the one translated by A. T. Russell in his Psalms and Hymns, No. 82,—

"Jesus sinners doth receive"
(Jesus nimmt die Sünder an).

It was written in 1718 on the gospel of the Third Sunday after Trinity, Luke xv. 1-10. Many have derived great comfort from it in life and in death, and like Lehr's "My Saviour sinners doth receive" (see p. 132), it has often been blessed to condemned criminals.

In the Hymns from the Land of Luther, the hymn, p. 216 (As Thou wilt), is erroneously ascribed to Neumeister: it was written by Benjamin Schmolke (see p. 67).

Dr. Henry George Neuss, born at Elbingerode, 1654, was one of the principal hymn-writers of the Halle school. He was pastor in various places, and lastly, from 1696, at Wernigerode, where he was a member of the Consistory. He died there on the 30th September, 1716. He wrote 134 hymns, forty of which are contained in Freylinghausen's Hymn Book. One of them may be found in F. E. Cox's Sacred Hymns, page 153,—

"A new and contrite heart create"
(Ein reines Herz, Herr, schaff in mir).

Dr. John Olearius (or Oelschläger) was born in 1611 at Halle, where his father was pastor. Having studied at Wittenberg, he was made court chaplain and general superintendent in his native town, and subsequently in Weissenfels, where he died on the 14th April, 1684. He was a truly pious man, and one of the most fertile hymn-writers of his time. Four of his hymns are accessible to English readers: viz. in the Chorale Book, No. 83; F. E. Cox's Sacred Hymns, page 129; A. T. Russell's Psalms and Hymns, Nos. 134, 161.

Henry Sigismund Oswald, who until lately was still living at Breslau, as privy councillor of the King of Prussia, published in 1793 a collection of

hymns and poems, many of which are very beautiful; and another in 1827, in his old age, under the title of "Schwanen-gesänge," from which the hymn,—

"O! let him whose sorrow"
(Wenn in Leidenstagen),—

has been translated by Miss F. E. Cox (see her Sacred Hymns, page 181). It has also been introduced into the Hymns Ancient and Modern, No. 190, and by its means has found wide acceptance in England.

Christopher Charles Lewis von Pfeil, another hymn-writer of noble birth, belonging to the Halle school, like Von Canitz and Bogatzky, was born on the 20th January, 1712, at Grünstadt. Having early lost his godly parents, he was brought up by a pious uncle, in whose house Franke once saw him, and gave him his blessing. He studied jurisprudence and entered upon the diplomatic career, being made secretary to the Legation of the Duke of Würtemberg, at Regensburg. His marriage, in 1734, was remarkable. Having asked the Lord to point out to him a suitable partner, he resolved upon this as a token: that the one destined for him should give him a sacred poem on the marriage feast of the Lamb. This he kept to himself as a secret; but not long after, when he was invited to a wedding, a young lady, who presented some wedding hymns to the guests, gave him one on that very subject. Feeling sure that she was the destined

one, although upon inquiry he ascertained that she was an adopted daughter of common people, not educated for his position in life, he married her in spite of various difficulties and objections, after she had undergone a course of further training at a school in Regensburg. After several years it was discovered that she was the daughter of noble parents, who, having fled from Hungary on account of the pestilence, died on their way, leaving this only child, who was brought to Regensburg and adopted by a common family. Pfeil lived most happily with his wife, and his house corresponded, indeed, with his beautiful hymn,—

> "Oh, blest the house, whate'er befall,
> Where Jesus Christ is all in all," &c.

(the Chorale Book, No. 175). In 1737 he was nominated privy councillor in Stuttgart, and was entrusted, subsequently, with various important embassies to foreign courts. On one of his journeys he broke his arm through an accident, and in 1763 he resigned his appointments and retired to his estate. Many worldly honours were conferred upon him, which he, however, counted but loss for the excellency of the knowledge of Christ Jesus his Lord. Him he loved with all his heart and soul; Him he served in the poor and sick; of Him he never was ashamed before the highest of the world. In his latter years he suffered much from bodily ailments, and died in peace and joy, under the prayers of his wife, on the 14th of February, 1784.

He was a great admirer of the old beautiful Church hymns, and a very fertile hymn-writer himself, having composed more than a thousand hymns. The above-mentioned hymn is at present the only one of his which is accessible to English readers.

Adam Reisner (to be distinguished from Christopher Reusner, see page 57) was born in 1471, and was a pupil of the celebrated Dr. Reuchlin. Subsequently he was tutor to the sons of General George von Frundsberg, whom he accompanied in his campaigns, of which he wrote a full account. In his latter years he practised as a lawyer at Frankfort, where he died at an advanced age in 1563. His hymn on Psalm xxxi. 1–6,—

"In Thee, Lord, have I put my trust"
(In Dich hab ich gehoffet, Herr)

(the Chorale Book, No. 120), was a favourite hymn of the Prince Elector John George I. of Saxony. Many others also have derived great comfort from it in their afflictions and in the hour of death. Prince Christian of Denmark requested it to be sung to him before his end in 1647, and was much comforted, especially by the sixth verse. Spener also used to sing it almost daily.

Gregory Richter (to be distinguished from Dr. C. F. Richter, p. 1), who was pastor in Görlitz, and died about 1645, is the author of a hymn translated by A. T. Russell, in his Psalms and Hymns, No. 180, "Now from earth retire, my heart." Nothing further is known of him.

Bartholomew Ringwaldt is the author of the celebrated hymn which is found in almost every collection, and often erroneously ascribed to Luther,—

"Great God, what do I see and hear"
(Es ist gewisslich an der Zeit)

(Hymns Ancient and Modern, No. 37; W. Mercer's Church Psalter and Hymn Book, No. 27). The translation (which is rather free) was written, it is said, by Collyer. Ringwaldt was born at Frankfort-on-the-Oder, in the year 1530. He was a faithful Lutheran pastor in Langfeld, in Prussia, where he died about 1598. He suffered very much in his lifetime from pestilence, famine, fire, floods, and other calamities, and to cheer and comfort himself and others he wrote many hymns, which are distinguished by great simplicity and power, and are not unlike Luther's. The above he wrote in imitation of the ancient Latin hymn, "Dies iræ, dies illa," which was composed by the famous Franciscan Thomas Celano, who died about 1255 (see Archbishop Trench's Sacred Latin Poetry, page 272). Ringwaldt's hymn was first published in 1585, and had originally six verses. Its tune (see the Chorale Book, No. 101) has also been frequently ascribed to Luther, and indeed is said to have been his first composition; it is found in nearly all English tune-books, and is commonly called Luther's hymn; but it is doubtful whether it was really composed by him.

On the 8th of August, 1702, John Schmidtgens, a

gardener in Conzendorf, in Saxony, sang this German hymn during a fearful thunderstorm, while standing under an oak-tree; and just as he was singing the last word the lightning struck him, and he fell down dead.

This hymn, as translated into English, was sung by Mr. Tolley with exquisite pathos at the funerals both of H.R.H. the Duchess of Kent and H.R.H. the late Prince Consort, in St. George's Chapel, Windsor.

For another rendering of the same hymn, see A. T. Russell's Psalms and Hymns, No. 38; and for another celebrated hymn of the same author, see the United Brethren's Hymn Book, No. 28, "Lord Jesus Christ, my sovereign good" (Herr Jesu Christ, du höchstes Gut).

Jacob Ritter, who was born at Magdeburg, in 1627, and lived as secretary at Halle, where he died 1669, is the author of the hymn, "Oh, ye your Saviour's name who bear," in F. E. Cox's Sacred Hymns, p. 121.

John Andrew Rothe, the author of the hymn,—

"Now I have found the ground wherein"
(Ich habe nun den Grund gefunden),—

which is found in Wesley's and many other collections (the United Brethren's Hymn Book, No. 313; Mercer's, No. 432; Sir Roundell Palmer's Book of Praise, p. 370), was a contemporary and friend of

Zinzendorf's, to whom this hymn has sometimes been erroneously ascribed (*e.g.* in the New Congregational Hymn Book, No. 611). He was born in 1688, at Lissa, in Silesia, where his father was pastor. He studied theology in Leipsic, and was for some time private tutor in the family of Schweinitz. Count Zinzendorf having heard him preach, and being much pleased with his faithful, affectionate, and earnest manner, called him in 1722 to the pastorate of his estate in Berthelsdorf. When, soon afterwards, the new Moravian settlement at Herrnhut, in the immediate vicinity of Berthelsdorf, was established, Rothe took a most active part in it; and in addition to his church in Berthelsdorf he attended also to the pastorate of Herrnhut. Zinzendorf greatly valued him, and dedicated several of his poems to him; while Rothe, in return, dedicated the above hymn to Zinzendorf on his birthday in 1728. Rothe's position was, however, very difficult, as Zinzendorf often interfered in spiritual matters, and Rothe, who was a stricter Lutheran, could not agree with all the count's doings and sayings. At last, in 1737, he resigned, and took another charge as Lutheran pastor in a village of Silesia, where he died July 6th, 1758. He wrote about forty-five hymns, many of which are very beautiful. The above, which originally has ten verses, and which is a great favourite with many Christians, was translated into English by Wesley, and is much sung by his followers. Peter Haslam, a Methodist preacher, born 1774, used

often to sing with joyful emotion the fourth verse (in some collections the second or third), "O love, thou bottomless abyss." For another rendering of four verses of the same hymn, see A. T. Russell's Psalms and Hymns, No. 167; and for two verses of another hymn of the same author (written on the death of his little daughter), see the United Brethren's Hymn Book, No. 1211, "When children, blessed by Jesus" (Wenn kleine Himmelserben).

Dr. Christian Frederic Henry Sachse, author of two hymns, contained in the Hymns from the Land of Luther, pp. 162 (Hymn sung at a funeral), 230 (Funeral hymn), was born 1785, in Saxe-Altenburg. Having finished his studies at Jena, he became in 1823 court chaplain in Altenburg, where he faithfully laboured until his death, which took place on the 8th of October, 1860. These two hymns were first published in 1822. The first mentioned was sung at his own funeral.

John Herman Schein, born 1586, in Saxony, was the son of a clergyman. Having early lost his father, he came to Dresden, where, as a boy, he joined the choir of the Prince Elector's chapel. Having studied theology at Leipsic, he was made, in 1615, precentor there, and died 1630. He lost his wife and seven children, and in these heavy afflictions his consolation was derived from sacred poetry and music. He composed many hymns and tunes, and was considered one of the greatest

masters of the organ in his time. His principal work is the "Cantional," or hymn book according to the Augsburg Confession, Leipsic, 1627, which contains 286 hymn tunes, and among them seventy-nine of his own. In the Chorale Book four are given from this work, tunes ii., xi., lvi., lxiii. The hymn No. 191 was composed by him, with its tune, in 1628, on the funeral of Margaret Werner, the wife of Caspar Werner, the oldest master-builder and common councillor of Leipsic. Another of his hymns may be found in A. T. Russell's Psalms and Hymns, No. 254.

Daniel Schiebeler, the author of the hymn "How oft have I the covenant broken," in F. E. Cox's Sacred Hymns, p. 155, lived from 1741 to 1771, and was an advocate in his native city, Hamburg.

Michael Schirmer, born at Leipsic 1606, was head-master of the Greyfriars' Grammar School in Berlin from 1636 to 1673. He was so much afflicted that he called himself "the German Job;" but in all his afflictions he praised God by composing psalms and hymns. In his latter years he was also mentally afflicted, and died on the 4th of May, 1673. His hymn,—

"O holy Spirit, enter in"
(O heilger Geist, kehr bei uns ein)

(the Chorale Book, No. 70), is much sung in German churches during Whitsuntide.

Dr. John Adolphus Schlegel, a friend of Gellert's, was born, 1721, at Meissen, in Saxony, studied at Leipsic, and became, in 1759, pastor and subsequently councillor of the consistory and general superintendent at Hanover, where he died on the 16th of September, 1793. He composed several hymns of his own, and modernized many of the old beautiful Church hymns. Thus, his hymn in the Chorale Book, No. 36, is nothing but a modernized variation of Nicolai's splendid hymn, "Wie schön leucht't uns der Morgenstern."

John Eusebius Schmidt, born 1669, was a pupil and friend of Franke's, and laboured from 1697 till the year of his death, 1745, as pastor in Sebeläuben, a village near Gotha. He composed forty-two hymns, which are contained in Freylinghausen's hymn book. For one of them, see A. T. Russell's Psalms and Hymns, No. 100, "All is fulfilled, my heart, record."

Cyriacus Schneegass was pastor at Friedrichsrode, near Gotha, where he died in 1597: he is the author of the hymn No. 60 in A. T. Russell's Psalms and Hymns, "The holy Son, the new-born Child."

Christian Frederic Daniel Schubart (the author of "All things are yours," Hymns from the Land of Luther, p. 92) was born, 1739, in Würtemberg, the son of a schoolmaster and clergyman. As a

boy he was very fond of Klopstock's poems, and showed great talent for music. In 1758 he entered the University of Erlangen, to study theology; but having led a very wild life he was recalled by his parents. In 1764 he became schoolmaster at Geislingen, in Würtemberg, where he married, and for some time diligently discharged his duties. But after a while he again fell into profligacy, and wishing for greater opportunities of worldly enjoyment, he sought and obtained, in 1768, the situation of organist and musical director in Ludwigsburg, where the Duke of Würtemberg with his court resided. He there sank so deeply into lasciviousness and every vice, that he was not only excommunicated from church, but expelled from the town. He left his wife and children and led a wandering life, obtaining his livelihood by music and publications. After having been expelled also from Augsburg, he lived for some time more quietly and respectably in Ulm, where he was joined by his family. But having by some poems offended the reigning Duke Charles of Würtemberg, he was sent as prisoner to Asperg, a fortress near Ludwigsburg, where for ten years he was kept in close confinement. He there turned, like the prodigal son, to his God and Father; he acknowledged his sins, he prayed for forgiveness, he read the Bible, and other good books furnished to him by the pious commandant of the fortress, and composed many hymns, without pen, ink, or pencil, treasuring them up in

his memory. At last, in 1787, he obtained his freedom, and Duke Charles himself, as an act of reparation, appointed him his court poet in Stuttgart. But, alas! like Demas, he went back, and began to love this present world again: he injured his health by indulging in spirituous drinks, and died of gastric fever on the 10th of October, 1791. His hymns are 104 in number, and many of them, like Klopstock's, are very affecting and pathetic.

Hans Christopher von Schweinitz was born, 1645, at Rudelsdorf, in Silesia, and died 1722. He was councillor and chamberlain of Augustus II., King of Poland and Elector of Saxony. The hymn, "Will that not joyful be," Hymns from the Land of Luther, p. 13 (Joys to come), was written by him on the death of his first wife, Theodora von Festenberg.

Christian Scriver, the well known author of the beautiful "Parables," was born on the 2nd of January, 1629, at Rendsburg, during the horrible times of the Thirty Years' War. He early lost his father, and was as a child more than once remarkably protected by Providence. Having studied at Rostock, he became pastor at Stendal in 1653: his afflictions were many, for he lost three wives, and eleven children out of fourteen: he also suffered much from illness and poverty, and was persecuted on account of his faith. In 1667 he was nominated

pastor in Magdeburg: he was an excellent preacher, and his printed sermons are much appreciated to this day. He also wrote many other Christian books, among which his "Parables," or "Occasional Meditations" (Gotthold's zufällige Andachten) have become very popular. Countess Bernstorff translated and published a selection from them in 1861, under the title of "Select Parables by Christian Scriver." In 1690 he was nominated by the Duchess of Saxony her court chaplain in Quedlinburg, where, after many sufferings, he died a very happy death, on the 6th April, 1693. He was buried, according to his wish, in St. Jacob's Church at Magdeburg, where he had so long ministered. Among his hymns, of which he did not compose many, his evening hymn, "Der lieben Sonne Licht und Pracht," has become the most popular. Some verses of it have been translated in the United Brethren's Hymn Book, No. 1143, and A. T. Russell's Psalms and Hymns, No. 6.

Lazarus Spengler, a friend of Luther's, was born, 1479, at Nuremberg, where he also died in the year 1534. He studied the law at Leipsic, and was made town clerk in his native city. He was one of the greatest promoters of the Reformation in Nuremberg and elsewhere. In 1519 he published a book in defence of Luther; and he was present as ambassador for Nuremberg both at the Diet of Worms in 1521, and at that of Augsburg in 1530. He was also a very good musician, and composed

several hymns. For one of them, see the United Brethren's Hymn Book, No. 18,—

"When Adam fell, the frame entire"
(Durch Adams fall ist ganz verderbt).

Dr. Paul Speratus, the Reformer of Prussia, was born on the 13th of December, 1484. Having studied in Paris and Italy, he became lecturer of divinity at Augsburg, and subsequently at Würzburg and Salzburg. He joined the Reformation almost from its beginning, and on a journey in 1522, he publicly preached in Vienna against Popery, in consequence of which he was for some time imprisoned. The same happened to him soon afterwards at Olmütz, where, indeed, he was condemned by the bishop to be burnt, but through the intercession of others he was expelled from the town. In 1523 he came to Wittenberg, and Luther esteemed him so highly that he recommended him to Duke Albrecht of Prussia, by whom, in 1525, he was nominated court chaplain, and afterwards bishop. He introduced, in conjunction with Graumann (see p. 297), the Reformation into Prussia, and laboured most faithfully until his death on the 17th of September, 1554. He composed five hymns, among which, "Es ist das Heil uns kommen her" (for a partial translation of which see the United Brethren's Hymn Book, No. 19) has become the most popular. It was written and printed, separately, in 1523, when Speratus was at Luther's, in Wittenberg; and in 1524 it was introduced,

together with its tune (which is probably of secular origin, see the Chorale Book, tune No. xxix.), among the eight hymns of the first Evangelical hymn book. It is reported that Luther once heard it sung by a Prussian beggar before his door, to whom he gave the last coin he then had in his possession. By singing this hymn in their churches, the people often drove out the Romish priests, and introduced the Reformation: so at Magdeburg, Heidelberg, and other places.

The hymn,—

"Lord, hear the voice of my complaint"
(Ich ruf zu dir, Herr Jesu Christ)

(the Chorale Book, No. 116, and another rendering of it in A. T. Russell's Psalms and Hymns, No. 200), is also generally ascribed to Speratus, but without proof: it was published anonymously in Klug's hymn book of 1535. Spener, in his dying moments, requested this hymn to be sung to him, besides "Lord Jesus Christ, in Thee alone" (Lyra Germ. II. p. 129).

Joseph Sperl, the author of the hymn on "Ministering Angels," in the Hymns from the Land of Luther, p. 239, was born 1761, and was a Roman Catholic priest in Bavaria. He published in 1800 a hymn book for Roman Catholics, into which he introduced many Protestant hymns and some of his own, a few of which, as it were in return, found their way into Protestant hymn books, and among

them is this hymn, which had been written for the festival of the Holy Angels.

Matthew Stach, a Moravian, was one of the first missionaries in Greenland, where he laboured in great faith and with much blessing from 1733 to 1771: he then was removed to Bethabara, in North Carolina, where he died on the 21st of December, 1787. Two of his hymns are contained in the United Brethren's Hymn Book, Nos. 30, 160.

John Frederic Stark, born at Hildesheim, 1680, was pastor and councillor of the consistory in Frankfort-on-the-Maine, where he died on the 17th of July, 1756. He is the author of many devotional books, especially of a Manual of Daily Prayer, which is still very much in use among the common people in Germany, and of many hymns, which, however, have never become so popular as his other writings. For one of his hymns, see F. E. Cox's Sacred Hymns, p. 67,—

> "Loosed are the bands thy soul which chained"
> (Erlassen ist der Sünden Schuld).

Steuerlein, see *Tapp*.

Dr. Rudolph Stier (author of the hymn "Morning in Spring," in the Hymns from the Land of Luther, p. 321) was born on the 17th of March, 1800, at Fraustadt, in Posen. He entered the

University of Berlin in 1815, with the view of studying the law; but after a year he exchanged it for theology, which he studied at Berlin and Halle. In 1824 he became theological tutor in the Missionary College at Basle, where in 1825 he published his "Christian Poems." In 1828 he relinquished his tutorship on account of ill health, and obtained in the following year a charge as pastor in Frankleben, and in 1840 in Wichlinghausen, near Barmen. He was a very learned divine, and a most diligent student of the Word of God, which he fully expounded, not only in his sermons, but also in many excellent theological works, *e.g.* the Words of the Lord Jesus, the Words of the Apostles, the Words of the Angels, his Commentaries to Hebrews, Ephesians, James, Jude, the Prophecies of Isaiah, and others. Several of these have been translated into English. He also did much for German hymnology, and published an Evangelical Hymn Book. In 1845 a new and enlarged edition of his excellent poems appeared. In 1847 he resigned his pastorship on account of failing health, and for three years he lived privately at Wittenberg, engaged in literary pursuits; but in 1850 he again accepted a charge as superintendent pastor in Schkeuditz, and subsequently in Eisleben, where he died, December 16th, 1862.

Anna Stolberg, the wife of Count Henry von Stolberg, who lived about the year 1600, is, according to some, the authoress of the beautiful hymn

for the dying, which, in the Chorale Book, No. 186, is given anonymously,—

"My life is hid in Jesus"
(Christus der ist mein Leben).

It was first published in 1609, and has often been used by and for the dying, and at funerals. It was a favourite hymn of Möwes (see p. 314).

Christopher Christian Sturm is the author of the hymn for New Year's day, which is given anonymously in F. E. Cox's Sacred Hymns, p. 49,

"Life's course must recommence to-day"
(Heut öffnet sich die neue Bahn).

He was born at Augsburg, in the year 1740. Having studied at Jena and Halle, he was pastor in various places, and lastly at St. Peter's Church at Hamburg. He was a very excellent preacher, and indefatigable in his work; although highly esteemed by many, he was not without enemies. He died suddenly on the 26th of August, 1786. He is the author of the "Conferences with God in the Morning Hours," translated from the German. London: Nisbet and Co. He also wrote many hymns, which resemble those of Klopstock.

Jacob Tapp, or *Tappius*, who, about 1610, was superintendent pastor at Schöningen, in Brunswick, is erroneously stated in the Chorale Book to be the author of the hymn, No. 171,—

"The old year now hath passed away"
(Das alte Jahr vergangen ist).

The real author of this hymn is *John Steuerlein*, born 1546, who was town clerk at Wasungen, and subsequently mayor at Meiningen, where he died May 5th, 1613. He was nominated poet laureate, and was also a composer of many tunes. This hymn, together with its tune, was first printed separately, in 1588, at Erfurt, with Steuerlein's likeness, and a preface by C. Schneegass (see p. 328).

Adam Thebesius, a Saxon, born 1596, was pastor in Liegnitz, where he died December 12th, 1652. He is the author of the hymn, "Thou man of sorrows, hail!" (A. T. Russell's Psalms and Hymns, No. 89.)

Valentine Thilo, born at Königsberg, 1607, was a friend of Simon Dach's (see p. 123). Having studied in his native town, he was made professor of eloquence there, and died July 27th, 1662. He is the author of the hymn No. 84 in the Chorale Book, "Ye sons of men, in earnest," of which another rendering may be found in A. T. Russell's Psalms and Hymns, No. 35. The hymn No. 11 in the latter collection ("This is the day of holy rest") is also his.

Dr. Christopher Wegleiter was born at Nuremberg, 1659; having studied at Altdorf, he travelled in the Netherlands and in England, from which he returned in 1688 to Nuremberg, and was then appointed professor of divinity at Altdorf, where he

died on the 13th of August, 1706. He was a friend of Birken's, and wrote about sixteen hymns. For one of them, see F. E. Cox's Sacred Hymns, p. 59,—

"Encumbered heart! lay by thy sorrow"
(Beschwertes Herz, leg ab die Sorgen).

Sigismund Weingärtner, who at the beginning of the seventeenth century was pastor at or near Heilbronn, in Würtemberg, is the author of the hymn No. 147 in the Chorale Book,—

"In God, my faithful God"
(Auf meinen lieben Gott),—

of which another rendering is given in A. T. Russell's Psalms and Hymns, No. 231; it is a very popular hymn, from which many have derived great comfort in troubles.

William II., Duke of Saxe-Weimar, was born at Altenburg in 1598; he studied at Jena, and was a pious prince, who during the Thirty Years' War bravely fought in many battles. Once he was dangerously wounded and taken prisoner by Tilly. After the conclusion of the peace he built the beautiful castle and its church at Weimar, and died on the 17th of May, 1662. He is the author of the well known hymn,—

"Lord Jesus Christ, be present now"
(Herr Jesu Christ, dich zu uns wend)

(the Chorale Book, No. 13; other versions of it in

Russell's Psalms and Hymns, No. 12; the United Brethren's Hymn Book, No. 733). He is said to have written it at a time when he was deeply moved by a picture of the crucified Redeemer. It was first printed in 1638, and used to be sung in many churches before the sermon, like Clausnitzer's "Blessed Jesus, at Thy word" (see p. 215).

Ernest Gottlieb Woltersdorf (author of "Yet there is room" and "Prayer," Hymns from the Land of Luther, pp. 241, 292) was born in 1725, and was the son of a clergyman. He studied theology at Halle, and while there he was awakened to a sense of his sin and of Christ's love, by an address of Lehr (see p. 131). His conflicts, however, lasted long, but at last he obtained great peace. Having finished his studies and travelled for some time, he was first a tutor in several families, and from 1748 pastor in Bunzlau in Silesia, where in the following year he was married. He was most devoted in his ministry, and had the joy of seeing a great awakening among his congregation. He did much especially for children, being himself of a simple childlike mind: he wrote many hymns for them, and established, in 1755, an orphan house in Bunzlau, similar to that in Halle. His faith overcame all difficulties, and in 1760 there were 104 inmates of this orphan house, with five teachers. Woltersdorf spent his strength in his Master's service, and died young, but very happily, on the 17th of December, 1761. He had a heart full of love to Christ and to all men.

His hymns amount to 218, some of which are very long, with more than 100 verses, which does not add to their worth, while many are very beautiful, somewhat like the Moravian hymns.

Ernest William von Wobeser, born 1727, was a major in the army at Neuwied, and afterwards a member of the Moravian Church in Herrnhut, where he died 1795. He wrote, in conjunction with his friend, *Henry von Bruiningk*, who was a minister and afterwards bishop of the same Church, and who died in 1785, the passion hymn,—

"Thou source of my salvation"
(Du meines Lebens Leben),—

in the United Brethren's Hymn Book, No. 94. Both of them were, with Gregor, the joint editors of the German Moravian hymn book.

Christian Henry Zeller, author of the hymn "God with me" (Hymns from the Land of Luther, p. 42), was born in 1779 in Würtemberg and studied the law at Tübingen. His mind, however, was more inclined to educational pursuits, and he therefore became private tutor in several families, and subsequently director of the schools at Zofingen, in Switzerland. In 1820 he established an asylum for poor children, and in connection with it a seminary for teachers of poor children, at Beuggen, near Basle, where he laboured as principal with great zeal and faithfulness and with much

blessing until 1860, when, on the 18th of May, he died, full of years and ripe for glory. One of his daughters is the wife of Dr. Gobat, the Anglican bishop of Jerusalem.

Dr. Maurice Alexander Zille, the author of the hymn entitled "Reunion" in the Hymns from the Land of Luther, p. 144, was born on the 31st of March, 1814, and is still living as pastor in Leipsic. He has written many hymns and poems, also a new metrical translation of the Psalms.

In the second edition of Miss F. E. Cox's "Hymns from the German" (London: Rivingtons), which was published while this work was in the press, no new hymn-writer of importance has been introduced, but the following new hymns and new versions have been supplied:—

1. New hymns, of which no translations have appeared before.

How lovely now the morning star, p. 3, a morning hymn by *Wiesenmayer* (about 1680), who is otherwise unknown.

Within a garden's bound, p. 45 (see also the "Lyra Mystica"), by an unknown author.

O Lord, who on that last sad eve, p. 75, by *Rambach*, for whose memoir see these Notes, p. 226.

O fear not, Christians, that rough path to tread, p. 97, by an unknown author.

What God hath done is done aright, p. 125; written by *Schmolke* (about whom see these Notes, p. 67), for a bad

harvest, in imitation of Rodigast's hymn, "Whate'er my God ordains is right," Lyra Germ. II. 196.

What is human life below, p. 135, by an unknown author.

With sorrow now for past misdeeds, p. 125; a beautiful hymn of *Louisa Henrietta, Electress of Brandenburg*, for whose memoir see these Notes, p. 89.

2. New versions of hymns which have also been translated by others.

Of *Dr. C. F. Richter* (see the Notes, p. 1): O God, whose attributes shine forth in turn, p. 191; Lyra Germ. I. p. 238.

Of *Paul Gerhardt* (the Notes, p. 5):

Now hushed are woods and waters, p. 9; Lyra Germ. I. 228.

Sunbeams all golden, p. 13; Lyra Germ. I. 216.

We sing to thee, Emmanuel, p. 35; Lyra Germ. I. 24.

A holy, pure, and spotless Lamb, p. 107; Russell's Psalms and Hymns, No. 93.

Come, enter Thine own portal, p. 117; Lyra Germ. I. 113.

I sing to Thee with mouth and heart, p. 155; the United Brethren's Hymn Book, No. 667.

To God thy way commending, p. 161; a new and complete rendering of Gerhardt's "Befiehl du deine Wege," see the Notes, p. 10.

Of *Luther* (the Notes, p. 13): A Fortress firm and steadfast Rock, p. 227; a new rendering of "Ein feste Burg," see the Notes, p. 146.

Of *Angelus* (the Notes, p. 32): Love, who in the first beginning, p. 201; Lyra Germ. II. 96.

Of *Zihn* (p. 36): God liveth still, p. 129; Lyra Germ. I. 33.

Of *Freylinghausen* (p. 46): The day is o'er, p. 19; Lyra Germ. I. 230.

Of *John Heermann* (p. 71): Thou good and gracious God, p. 179; Lyra Germ. II. 138.

Of *Duke Anthony Ulric* (p. 133): From blest unconscious sleep I wake again, p. 185; Lyra Germ. I. 222.

Of *Rinkart* (p. 244): Lift heart and hands and voice, p. 239; Lyra Germ. II. 145.

Of *Schütz* (p. 247): Sing praise to God who reigns above, p. 235; Lyra Germ. II. 146.

Of *Meyfart* (p. 281): Jerusalem! thou city towering high, p. 101; Lyra Germ. II. 220.

Of *Nicolai* (p. 283): How lovely now the morning star, p. 229; the Chorale Book, No. 149.

Of *C. Günther* (p. 298): Bear Jesus Christ the Lord in mind, p. 111; Russell's Psalms and Hymns, No. 182.

[The Hymn No. 91 in the Chorale Book, "From Thy heavenly throne," is not by Adolphus Moraht, as erroneously suggested in these Notes, p. 314, but by *Samuel Marot*, who was born on the 11th December, 1770, at Magdeburg, and laboured, from 1798, as a minister of the gospel in Berlin, where, in 1830, he was nominated a councillor of the consistory, and some time afterwards died.]

ABLE OF HYMN-WRITERS NOTICED IN THIS VOLUME,

ARRANGED CHRONOLOGICALLY AND ACCORDING TO THE SCHOOLS TO WHICH THEY BELONG.

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e names of the Hymn-writers represented in the Lyra Germanica are printed in *Italics*; and the names of those of whose hymns none are introduced into English collections, and who are only noticed here incidentally, are marked by an asterisk [*].)

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ary (died 368), p. 291.
brose (340–397), p. 153.
dentius (died 405), p. 184.
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ker (died 912), p. 172.
King Robert of France (died 1031), p. 98.
Bernard of Clairvaux (1091–1153), p. 80.
Thomas of Celano (died about 1255), p. 323.

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ius (or Von Hofe, died 1529), . 290.
phe (or Knöpken, died about 530), p. 290.
agler (1479–1534), p. 331.
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Adam Reisner (1471–1563), p. 322.
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*Tapp (about 1610), p. 336.
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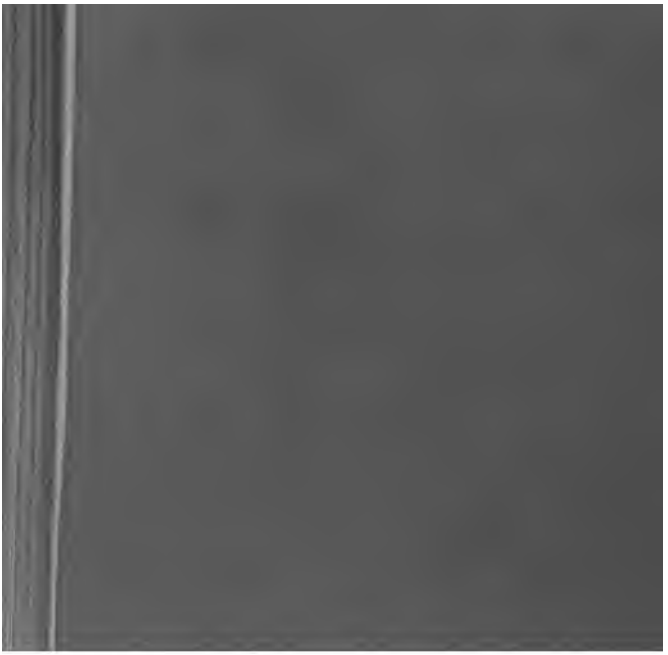
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